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Rejects the Piano Concerto, Too, Despite Composer's Presence—Toscanini to Return to La Scala

MILAN.—The sixth and seventh of the cycle of La Scala Symphony Orchestra concerts were given on June 5 and 11, with Maestro Bernardino Molinari (director of the Augusteo Symphony Orchestra of Rome) as guest conductor. The main features for the first program were Respighi's well known Pini di Roma, received with great enthusiasm, and Casella's La Giara suite sinfonica (new for Milan). This, one of Casella's first works, is probably one of his best. As interpreted and conducted by Maestro Molinari it frequently aroused generous applause from part of the audience, intermingled with audible hisses of protest. At its conclusion the maestro received a genuine ovation for the masterly manner in which he conducted.

The main feature of the second concert was I Concerti delle Stagioni, by Antonio Vivaldi. Maestro Molinari's interpretation of this number was excellent and received loud demonstrations of applause. Gino Nastrocci, concertmaster of the orchestra, is entitled to a word of praise for the excellent interpretation of his solo in the Printemps for which he received warm applause. The balance of the program was excellently rendered and ably directed by this exceptional conductor.

The eighth concert was given June 17. Hermann Scherchen was the guest conductor for this all-Stravinsky program. The first part—Fireworks and La Piccola, suite—was passably received. The second part, with Igor Stravinsky himself at the piano for his Concerto for orchestra and piano and Le Sacre du Printemps, caused a near riot. The audience present revived the ancient mode of disapproval and whistled a plenty. Stravinsky, being an ultra modern genius was far above their level, and continued with much indifference his arduous task of bringing his concerto to its end. He did not seem to be interested in curtain calls and disappeared immediately after. Le Sacre du Printemps closed the program. The excitement and disapproval was so marked that the Carabinieri (police) had to interfere and remove several of the most boisterous in the family circle.

A large part of the audience remained and continued its demonstrations of disapproval until the house was darkened. This concert, as is customary with all La Scala Symphony Orchestra concerts, was repeated at the Teatro Del Popolo the evening after. There it was received with more toleration, and the composer and conductor responded to a couple of feeble curtain calls.

TOSCANINI RETURNING TO LA SCALA

It is officially announced that Toscanini will be at his post at La Scala for the coming season, 1926-27, in spite of all rumors to the contrary. His health is now fully re-established and the great maestro has been seen several times at the famous Savini restaurant in the Galleria in company with many of the La Scala staff, including Director Scandiani. Toscanini appears to be in the best of spirits. Milan music lovers are content to know that the much loved maestro will remain at the helm of La Scala.

COSTANZI A GOVERNMENT THEATER NOW

The Costanzi Teatro of Rome has been purchased by the Government and will become a state theater. It is planned to give there the most important opera season of Italy. Rumor says that Pietro Mascagni will be the director, but it is doubtful if he will accept. Tulio Serafin, musical director of the Metropolitan Opera Company of New York, had a long conference with Premier Mussolini in Rome, and it is said he was offered the honor of that important position, but had to decline on account of his contract with the Metropolitan. Last year, when the decision was first made to have a National State Theater in Rome, I am informed that the Minister of the Interior, Federzoni, and Gentile, Minister of Public Instruction, offered the high position to Maestro Giorgio Polacco, but as he is artistic director of the Chicago Civic Opera Company he could not accept. The Government seems to be having difficulty in finding a really competent director for this enterprise. The only three possibilities among the foremost musical directors remaining to choose from are Maestros Marinuzzi, Guarnieri, and Failoni. If none of these is chosen there is a strong possibility of Ottavio Scotto, the successful impresario of the Colon of Buenos Aires, being selected for the post.

NEW RESPIGHI POEM

The well known modern composer, Ottorino Respighi, is composing a new poem for symphony orchestra, Nerone. It will be finished before the end of the year, and Toscanini (a Nerone enthusiast) has promised the composer to give it its first presentation in America during his engagement with the New York Philharmonic Orchestra this coming season.

CARUSO SCHOLAR SINGS

At a concert given June 4, organized by the employees of the Banca Commerciale Italiana in Commemoration of Verdi,

the young American soprano Mildred Seeba (who won the first Caruso Memorial foundation scholarship) was one of the assisting artists. She sang the aria from La Forza del Destino and in the duet from Aida for soprano and tenor. She was enthusiastically received by the huge audience and generously applauded. Her voice is of exceptionally sweet quality and well trained. A future is predicted for her. She was ably accompanied on the piano by her present teacher, Arturi Cadore.



CHARLES DE HARRACK

internationally known pianist, who has concertized extensively in America and abroad. Having made a successful tour of the Canadian Northwest, Mr. De Harrack is now booking for a concert tour from coast to coast during 1926-27. The pianist has just finished recording some interesting numbers for the Ampico.

AMERICANS IN MILAN

Among the latest arrivals from America in Milan are Giulio Gatti-Casazza, of the Metropolitan; Alessandro Bonci; Maestro Tullio Serafin, of the Metropolitan Opera; Josephine Lucchese, American coloratura soprano, and her personal representative, Adolfo Caruso, who expect to spend most of the summer here; Fitzhugh W. Haensel, of Haensel & Jones, with Mrs. Haensel, who are making an automobile tour of Europe. The latter two spent a good deal of their time while here in the Galleria, in company with J. H. Duval, New York voice specialist, who has a summer studio here in Milan.

ANTONIO BASSI.

Outdoor Opera in Rochester

ROCHESTER, N. Y.—Before leaving on its trip, the Rochester Opera Company established an innovation in Rochester by giving the first outdoor performance of opera here. This was on July 4, at Genesee Valley Park, in connection with a big community celebration and was presented on a specially constructed stage, which was equipped with amplifiers to carry the music to the farthest parts of the great park. The performance was pronounced a success despite the many competitive noises to be expected on July 4. The Pirates of Penzance was the opera. Vladimir Rosing directed the performance.

H. W. S.

Gimpel to Play Paganini's Violin

ROME.—The fifteen-year-old prodigious, magnetic violinist, Branislav Gimpel, has had such an immense success throughout Italy and before Mussolini in particular, that the Prime Minister has arranged for young Gimpel to tour Italy beginning next October, playing nothing less than Paganini's famous Guarnerius del Gesu, after having played

on it at Paganini's Tomb in Genova, moving the immense multitude gathered to tears. D. P.

LA VIDA BREVE TO BE PRESENTED AT RAVINIA

Bori, Mojica and Bourskaya

RAVINIA.—An event of prime importance in the opera world will take place Saturday night, July 31, when La Vida Breve, one of the few Spanish operas to be produced outside of Spain, will be given its initial presentation at Ravinia. This brings to Mr. Eckstein's repertory a genuine novelty, for this work is virtually new, dating back only to 1913, which is comparatively a short time in the realm of opera, and it has never been heard in mid-western America. Indeed, it was not until last season that it was heard in the United States at all, it having been given in New York at that time.

The presentation of La Vida has been arranged by Mr. Eckstein by way of celebrating the close of the first half of the fifteenth season of Ravinia Opera and concerts, and in scheduling the performance for this time, a treat has been provided the public which will no doubt be appreciated. Ever since it was announced several weeks before the beginning of the present season that this Spanish work was to be included in the repertory, Mr. Eckstein's office has been deluged with inquiries. Interest in La Vida Breve has been keen and there is every assurance that the opera patrons of this community are anxiously awaiting it. Nor is this interest lessened by the fact that the principal soprano role, that of Salud, the gypsy girl, will be sung by Lucrezia Bori, who scored a tremendous success in it in New York when, for the first time in America, she sang an opera role in her native Spanish tongue.

The rapid approach of what may be called Ravinia's halfway mark gives rise to retrospective consideration of what has been accomplished at this shrine of lyric drama during the weeks which have speeded by so swiftly. A glance over the programs at hand, brings to light an unusual situation, for when the half-way mark is reached at the end of the month of July, twenty different operas will have been presented. Twenty different operas during a period of thirty-six days is an accomplishment worthy of record. Even those whose attendance at operatic performances is only casual, must realize what it means to present an opera. A dozen factors must be taken into consideration when the repertory is scheduled, and the more operas that are given the greater the difficulties that must be surmounted. But at Ravinia, difficulties seem only to add vest to the undertaking and this year Mr. Eckstein has done something of which he has good reason to feel proud. Twenty operas in thirty-six days, and each opera superlatively well done. It is a record that adds new laurels to the crown of the "opera house in the woods."

Special scenery has been built for the Ravinia production which will be on a lavish scale, and at Ravinia they are particularly fortunate as to casting. With Mme. Bori as Salud, this role will have an exponent who understands its psychology and all that goes to make local color. And this will be further set forth in view of the fact that Jose Mojica will be heard in the tenor role, opposite Mme. Bori. Like his vis-a-vis, Mr. Mojica is Spanish, his parents having come from Spain although he was born in Mexico. Ina Bourskaya will have the role of the grandmother, a part that gives her the opportunity to display her genius as a portrayeur of detailed character. Ada Paggi, Louis D'Angelo, Desire Deferre, Paolo Ananiam, Francesco Curi and Virgilio Grassi are others in the cast. Louis Hasselmanns will conduct.

Huge Audiences at Goldman Band Concerts

The sixth week of concerts by the Goldman Band, Edwin Franko Goldman, conductor, was concluded on The Mall in Central Park on Sunday evening, July 25, with a program selected from the works of famous composers, including the Tannhäuser March, Wagner; overture to The Merry Wives of Windsor, Nicolai; Kammerio Ostrow, Rubinstein; Finlandia, Sibelius; Andante Cantabile (from string quartet, op. 11) and Overture Solennelle 1812, Tchaikowsky. Of special interest was a fantasy of Hebrew Melodies, selected and put together by Mr. Goldman. This number was heartily applauded, as were also several other Goldman numbers, among them On the Air, On the Farm, On the Mall and Pioneer March. The new cornetist, Del Staigers, was heard in several selections, and judging by the enthusiasm displayed, he already has won for himself a large following at these concerts. Sunday's audience was especially large.

Dr. Hirsch Resigns from Philharmonic

Dr. Charles S. Hirsch has resigned as managing director of the Philharmonic Society of Philadelphia, a post he has held since the inception of the organization eight years ago. Dr. Hirsch gave as the reason for his resignation the fact that the work of the Society has grown so enormously within the last season or two that he cannot longer give it the necessary time because of his professional duties.

VOX HOWLER LEARNS TO SING

By Clarence Lucas

Once upon a time in the city of Yellerton a wise man arose who set out to revise the politics and policies of the country, like Colonel House, or Cromwell, or Marc Antony. He had a natural, born talent for statistics. As he passed through the streets of Yellerton the citizens would nudge one another and say with bated breath, "See; there goes the statistician," even though the least slip in pronouncing the word made them sneeze. His name was Vox Howler, which was good enough for a statistician.

After he had counted, and listed, and tabulated every fact and figure connected with the municipal affairs of Yellerton, he at last hit upon the great idea of counting the number of vocal methods taught in the city. Strangely enough, he found that the number of methods coincided exactly with the number of voice teachers. For several days following this discovery he was plunged in a profound reverie, something like Sir Isaac Newton when he saw the apple fall. At last he came to himself, not with a new theory of the attraction of gravitation, or with an impulse to run through the streets naked shouting Eureka, eureka, after the historical manner of Archimedes on the discovery of specific gravity. No; he did not so quickly jump to conclusions. He determined to investigate other cities. His statistical soul was strangely comforted to find that the number of vocal methods taught in each town and city in the land coincided invariably with the number of voice teachers. In no other branch of human undertaking was there such complete harmony—from a statistical point of view. There was no harmony among the various teachers. Each teacher believed and taught that the other teachers were voice breakers, charlatans, quacks, fakers, sharks after money, and so on.

Vox Howler, like a serious seeker after truth, decided that the only way to learn to sing was to discover which method was best suited to his peculiar kind of voice. But, in the words of Shakespeare's Duke of Clarence, "O! then began the tempest to my soul." Like thousands of vocal students before and after him, he could not tell the good from the bad, the scientist from the ignoramus, or the artist from the charlatan.

His first choice happened to be a psychologist, or a man who called himself a psychologist. This teacher believed only in mind, not that he was overburdened with intellect himself, but because he was convinced that every act was first of all a mental concept. He had observed that whenever he performed any act whatsoever—such as walking upstairs, for instance, or absorbing a glass of beer—he was conscious of an idea in his brain which preceded the actual performance of the act. He recognized the impossibility of walking or drinking without first thinking about walking or drinking. Psychologically speaking, it was possible to conceive of drinking a gallon of prohibition beer, if his health endured the trial, without actually consuming a drop. It was likewise psychologically possible for a pupil to conceive himself singing the chief tenor role at the Metropolitan Opera House, without actually making a sound at all. And contrariwise, a pupil could not make a sound in his throat without first having a mental conception of the sound he was going to make.

Vox Howler could not agree with this statement. He felt convinced that if many singers knew in advance the kind of sound they were going to produce, consideration for their hearers would prevent them from making it. But the psychologist, being a man with a fixed idea, would listen to no criticism. His uniform reply to objections was unanswerable: "The psychological necessity of a preliminary mental concept is proved by the invariable action

of the molecular protoplasmic mass in functioning the cerebrum, and possibly the cerebellum as well, to transmute into co-ordination of the will and muscles, including, of course, the nervous system, for the neurotic sub-consciousness is intimately connected with the vascular conditioning of the larynx and epiglottic membrane."

Vox Howler's simple brain of a statistician could not fathom the profundities of the psychologist's method. He felt like quoting Artemus Ward's reply to the Sioux Indian who wanted to scalp him: "I told him on the whole I thought he was right. My family had thought so for years." He was afraid that frivolity was out of place in conversing with a psychologist.

BELLING THE CANTO

He decided to change his teacher. When in Rome, do as the Romans do. When studying singing, do as vocal students do. He tried a professor of Bel Canto.

"Ah! You wish to sing? I tell you. You shall not singa the Inglesch. Zat is bada for Bel Canto. Only the aria of opera in the lingua Italiana. Zingarella, Mercadante, Scarlatti, Rossini,—ah! Rossini, and Verdi,—there are the great maestri of song. I showa you. You make yourself full of breath. See, lika this. Whata you call zat bird, zat pidgeon witha the big breast? Pouter. Ah yes. You make a grand chest lika the pouter pidgeon and you will singa. No whata you call diaphragm,—ba! Very bad whata you call diaphragm. No stomach in Bel Canto. You wanta big chest lika the pouter pidgeon. Then you make tone loud lika to break the glass."

Vox Howler, being a man of great erudition and a seeker after wisdom, had read an important article of mine which appeared in the MUSICAL COURIER some ten or possibly twelve years ago, entitled "Bel Canto Can't Bellow," and filled, as he was, with reverence for a serious vocal authority like myself, he decided not to learn to bellow from a professor of Bel Canto.

His next choice fell on a quiet and dignified gentleman who wore a care-worn beard and a pair of thoughtful spectacles which were anchored to his nose by metallic cables that curled behind his ears. In the halcyon days of his youth, when the pathway up Parnassus seemed overhung with the purple and amber clouds of visionary fame, he had studied the piano with Leschetizky. But the absence of the necessary temperament, and the presence of an unnecessary morality, prevented him from throwing himself with the required abandon into the raptures of Mendelssohn's Spring Song, and he subsequently became an organist in a Presbyterian church. In the reflective moods of the afternoon of existence, when, like Macbeth, his "way of life had crept into the sere and yellow leaf," he felt it incumbent on him to impart his accumulated knowledge to those who were groping in the darkness of ignorance towards the light of vocal truth.

He read up very carefully on the subject, for he was too honest and conscientious to teach an art of which he was totally ignorant, as several voice specialists have been said to be. He talked the matter over frequently with an old musician who had formerly been the accompanist of an old lady who had formerly been a soprano in an Italian operatic company which had formerly gone to smash on a tour in Mexico. Here, in all conscience, he found a gold mine of vocal knowledge. He picked up the old Italian method.

Oddly enough, he discovered that he did not understand the old Italian method until he had been teaching several months. He said that every pupil taught him something. Whether he taught the pupils anything or not is not re-

corded. He had the reputation of being perfectly safe. He was a tame man to whom mothers could send their daughters without danger of acquiring excess of feeling in interpreting A Perfect Day, and Smile Through Your Tears. Vox Howler was soon able to place every tone correctly and breathe exactly in the right place in all the phrases of The Village Blacksmith, and The Better Land.

THIS SIDE OF FORTY

Vox Howler was still unsatisfied. He had longings in his soul for flights of higher fancy. He tried a lady teacher, a lady who might be described as "this side of forty." What a beautiful girl she had been, when, amid the roses and lilacs and orange blossoms of the bridal procession, she emerged from the portals of St. George's, Hanover Square, with downcast eyes and blushes, leaning on the arm of him whom she fondly thought was a perfect gentleman. He proved to be a trifler. From the manna of her bland, blonde, and blameless society in the desert of life, he turned to the fleshpots of Egypt, so to speak, and she tearfully had to divorce him. Now she was married to her art. She cultivated the world beautiful.

That sounds like bad grammar. I do not mean that she cultivated land beautifully. I am merely quoting her pretty poetry in calling the beautiful world the world beautiful. Poets are allowed to put the cart before the horse. She put the sense of beauty before everything else. Her pupils were instructed to think beautiful thoughts. They were given selections from Shelley to memorize, as well as elevating passages from Emerson, and moral maxims from Whittier. O! How beautiful the world was to her, beautiful when the golden sun shone from the blue, beautiful when the soft rain fell on the thirsty flowers, exquisitely beautiful when the dark mantle of night unfolded silently upon the weary world and brought refreshing slumber. Love, too, was very beautiful—not that her girl pupils should love men; mercy, no! That was earthly love, passion, not love really,—for men were not beautiful creatures. They should love, love,—love the love of the beautiful and the pure and the noble. Love was the great voice builder! Love of the beautiful made beautiful tones. Love of the pure and the perfect was necessary to make a singer who could fill the hearts of her hearers with love for the good and the beautiful.

After she had gushed through a course of these iris-hued rhapsodies, Vox Howler found himself as ignorant of singing as when he began his festival at the fountain of the beautiful. He was also tired of the gusher, and quite willing to exchange manna for meat.

THE EX-BRICKLAYER

He was in despair. He felt that the teacher he required would never be found, and he gave up singing altogether for a space of about three months, to the great relief of his neighbors. But one day he awoke from his torpor, like Rip van Winkle after the draught from the ancient Dutchman's flagon in the Catskill Mountains. He met a friend of his who once upon a time had been a bricklayer in the city of Yellerton, but who now was advertised extensively as a voice builder. The ex-bricklayer, however, would not accept Vox Howler as a pupil. Said he: "You need somebody who knows more than I know. When I say I can make or break a voice in six weeks I do so in order to catch those nuts who have money to burn and don't know what to do with it. They might as well spend it with me as with anyone else, for they will never sing, see?—no matter where they study. I work on a commission basis with a throat specialist. The more damage I can do, the more money I get, see? Why, last week I made a young farmer so hoarse that he hasn't been able to speak yet, and the doctor treats him every day, and pays me twenty-five per cent, see? Serves him right for not sticking to his calves and hayseed. What does he want to sing for? Do you blame me? Well don't, because he thinks he's Caruso number two, and he would have thrown away the money for a wagon load of turnips on another teacher, see?"

THE MUSCLE BUILDER

After a week's reflection, Vox Howler set forth again, like the weary knight in his quest of the land of Eldorado. He went to a specialist of diaphragmatic respiration, whose feats of breathing should have been recorded by the romancers of Spain and medieval France, and not been left for my unhallowed and mechanical typewriter to profane. Had Cervantes known of him and his athletic stomach, he would have added him to the list of valiant knights errant whom Don Quixote de la Mancha named as paragons of valor and prowess. This diaphragmatic expert would stand with his back to the wall and invite his pupils to roll the grand piano up against his flattened stomach. Then with one long breath the diaphragm would stiffen and expand, repelling the piano with the greatest ease. Vox Howler was in dread of the mighty tones this mightier diaphragm was expected to hurl forth when it exerted itself. But the breathing expert was not much interested in vocal tones. His voice was an inoffensive organ which could not have gained him admission to a cathedral boy choir. He gave his mind entirely to the muscles of the diaphragm. He warned Vox Howler against the methods of other singing teachers, so-called, and told him to read no books on the subject.

The statistician, who wanted to be a singer and with the singers stand, recalled the history of Alexandria, and how the fanatical followers of Mahomet threw all the books of the famous library of antiquity to the flames, exclaiming "Away with it! Everything that is good is contained in the Koran, and if it is not in the Koran it should be burned!" Remembering the fate of the priceless library at the hands of fanatics, Vox Howler concluded that a teacher who forbade his pupils to read the books of other teachers was also a harmful fanatic.

INTELLIGENCE AT LAST

One memorable day Vox Howler met by the merest chance an intelligent man, who was not distinguished by any eccentricity of necktie or abnormality of haircut—a man who told him simply that he understood how to correct bad habits of breathing and placing of the voice. I have not heard the exact terms he used, but I know that the discouraged vocal student finally found a sensible man who made no claim of exclusive rights in Bel Canto, old Italian methods, singing in the mask, clavicular or diaphragmatic breathing, psychology, thinking only of the beautiful. Said he to Vox Howler, "Let me hear you sing

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CLARENCE LUCAS, associate editor of the MUSICAL COURIER and its present representative in Paris, first began to write for this paper thirty-three years ago in London and for the past eighteen years has been a regular member of the staff. One of his prized possessions is an autograph letter from the late Herbert Spencer, thanking Lucas for an article which he wrote about him in 1893, Lucas' first contribution to the MUSICAL COURIER. (Photographed, 1926, by Seidenberg, Paris.)

ANOTHER SOCIETY OF ANCIENT INSTRUMENTS BEING FORMED IN PARIS

Ezra Pound as a Composer—Mary Lewis' Debut

PARIS.—The obliterating effects of time are recognized by all, but few people realize that it takes only a few centuries to wipe out the memory of great works completely. That the art of the Romans should be lost to us seems natural; whereas there is a general feeling that the *chef d'oeuvre* of the sixteenth and seventeenth centuries are an open book and that we are familiar with the best that the period had to offer.

The fallacy of this conviction was brought home most forcibly at a recent concert given here by the popular French tenor, Yves Tinayre, who devoted a part of his program to works of sixteenth and seventeenth century masters, accompanied by the ancient instruments for which the music was originally written. The success of this first effort was so pronounced that Tinayre is now at work organizing a society, specially devoted to the revival of neglected works and the training of a group of instrumentalists to play the instruments demanded by the original scores.

To assemble the necessary elements for such a serious undertaking, Tinayre has turned to an already existing group of amateurs, who were brought together by Commandant Le Cerf, owner of a unique collection of ancient instruments and student of the forgotten music of past centuries. That this forgotten musical literature numbers thousands of priceless manuscripts is asserted by both Commandant Le Cerf and Tinayre.

THE OTHER EXTREME

Ezra Pound, poet, has now definitely earned the appellation of Ezra Pound, composer. His latest work is a delightful setting of a series of poems by François Villon, in which he has caught the pathos and humor of that great poet. This work was performed at a private concert in the Salle Pleyel with the assistance of several distinguished artists. Yves Tinayre, who has started the revival of lost Renaissance music, sang the tenor solos and the one song for bass was beautifully given by Robert Maitland. They were accompanied by Olga Rudge, American violinist, Jean Dervaux, tenor trombone; Edouard Dumoulin, bass trombone, and Paul Tinayre on the clavecin and cornet de dessus. Paul Tinayre, by the way, is rapidly gaining a reputation as

an excellent player of ancient instruments; his ensemble work with Olga Rudge was particularly fine.

MARY LEWIS' DEBUT

Over five-hundred people were turned away from the doors of the Opéra Comique on the night of Mary Lewis' debut in *La Vie de Bohème*, and the overcrowded house lavishly applauded the performance. Mary Lewis was obviously nervous, which may have accounted for her being off pitch occasionally, but her performance had much charm; her last act was her best. The part of Rodolphe was admirably sung by M. Vallabella, who put much emotion into his interpretation.

The brilliant audience included well-known society people and every American singer in Paris. Martha Attwood of the Metropolitan was present; also Ganna Walska, Eleanor Rogers, who has been singing for two years in Italy; George Traberti, recently engaged to sing at the Royal Opera of Liege; Miss Spunt, who has just arrived from the States to concertize in Paris, and many others.

N. DE B.

BERLIN OPERA REVIVES UN BALLO IN MASCHERA

Swedish Male Chorus Visits Berlin—Suppé Coming into Fashion Again—An Operetta by an American Woman

BERLIN.—The State Opera, before entering upon its vacation in the middle of July, brought out Verdi's *Un Ballo in Maschera* with new stage decorations by Emil Pirchan and with a new cast. Pirchan's scenery is lavish and extravagant, occasionally exaggerating the display of pomp, so that the plot almost disappears in some scenes in the splendor of the stage settings. Conductor Kleiber, who will be in South America until late autumn, ends his year's work with this performance. Conducted by him, Verdi's music becomes fresh and vigorous again and certain scenes gain a power and intensity of passion hardly ever present in German performances.

Kleiber was most ably supported by a cast of extraor-

dinary quality. Frieda Leider, who has just returned from her London triumphs, sang the part of Amelia in a ravishing manner, showing her superior art in every detail. Margarete Arndt-Ober's Ulrica is a powerful dramatic personification. Trajan Grosavescu, the new Rumanian tenor of the State Opera, is more of a singer than an actor. His soft and yet strong and metallic voice is of great beauty and is handled with considerable skill. Heinrich Schlusnus as Renato was applauded most vigorously. The German stage cannot boast of many baritone voices of equal beauty.

THE SWEDISH SINGERS

The Swedish Singers' Union, conducted by Dr. Hugo Alfvén, director of music at the University of Upsala, visited Germany for the first time recently and gave a most successful concert. A representative audience, including the wife and sons of the Chancellor, Dr. Stresemann, the Swedish ambassador, and many members of the Berlin Swedish colony, attended the concert.

The Swedish singers possess fine voices and are excellently trained. They offered, of course, an exclusively Swedish program, which contained a number of valuable and interesting compositions hardly known here. Bellman's and Söderman's choral compositions are typically Swedish, well written for the voices and of quaint, rustic humor. Söderman's *Rustic Wedding*, for instance, must certainly be rated as a masterpiece in its genre. Compositions for male voices by Grieg, Kjerulf, Lindblad, Palmgren, Alfvén and others proved attractive music and were well received. Ivar Andersen, a member of the Stockholm and Dresden operas, contributed a number of bass solos, sung with powerful voice.

OPERETTA TIME

In summer even the most dignified opera houses are not averse to taking up operettas in view of the fact that a strenuous winter season usually leaves the public rather tired of complicated music. Thus the Municipal Opera has revived Franz von Suppé's *Faust*, a favorite of our fathers some thirty or forty years ago. The libretto, to be sure, proved a little old-fashioned, but the music has hardly lost any of its charm, and affords real pleasure even in the days of symphonic jazz and the quarter-tone.

Suppé's music is abundant in musical ideas, finely shaped melodies and effective construction—the work of a real master. The performance was good, without, however, exhausting the possibilities of the score as regards humor, lightness

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DRESDEN PREMIERE OF TURANDOT OUTRIVALS MILAN'S

Anne Roselle Achieves Big Success—Puccini's Work May be Turning Point in Dresden's Opera Fortunes

DRESDEN.—On the fourth of July, Puccini's *Turandot* had its German premiere in Dresden and achieved a tremendous popular success. Since the war no opera has been as gorgeously staged as this. In fact people who have seen both productions say that it outdid the Milan premiere. In the American singer of the title role, Anne Roselle, were embodied all the requirements of a model *Turandot*, a voice of rare carrying power and brilliance, and a commanding stage presence. Her success (as already reported in these pages by cable) was nothing short of tremendous. Richard Tauber as the Prince surpassed himself, and Julia Roessler as Liu fitted well into the ensemble. The ministers, sung by Bader, Staegemann and Ermold, as indeed all the parts, were given very well.

RECALLING OLD GLORIES

Busch and the orchestra were something to remember. The orchestral colors which correspond so exquisitely to the equally colorful scenes and exotic subject, were beautifully brought out. The chorus likewise distinguished itself, doing credit to Pembaur's careful training. Issai Dobrowen's skilful stage management deservedly attracted the attention of everyone present. The audience included a great number of connoisseurs such as opera directors from all over Europe, theatrical managers, critics, singers and actors, recalling the time when Dresden was in the height of its artistic fame under Schuch's and Count Seebach's reign.

Dresden with this production has certainly re-established its waning renown, due to the depressing conditions prevailing since the war. Everyone felt that this performance was a turning point in the Opera's fortunes.

A. L.

AN AMERICAN SINGER AS DRESDEN'S TURANDOT

The Dresden Opera recently gave the first German performance of Puccini's *Turandot*. Anne Roselle, American soprano, won an extraordinary success in the title role. The production is said to have exceeded in magnificence the original one at La Scala. (Photos by Ursula Richter, Dresden).



EXTRAORDINARY STAGE PICTURE OF ACT II OF TURANDOT



ISSAI DOBROWEN, who staged the opera



FRITZ BUSCH, conducting



ANNE ROSELLE, as *Turandot*



ANNE ROSELLE AND RICHARD TAUBER, the latter as *Kalaf*

JOSEF HOFMANN THOROUGHLY ENJOYS TEACHING AT CURTIS INSTITUTE

States That His Work There Has Been an Inspiration to Him—Noted Pianist Believes That the Musician Who Teaches is a Thoroughly Conscious Executant, Knows the Effects He Desires and How to Produce Them—Playing Abroad This Summer

There are two Josef Hofmanns. One is the great master of the piano, whose art grows richer year by year, informed as it is by increasingly profound musicianship and spiritual understanding. Forty years on the concert platform have placed Hofmann at a point where as one critic wrote, "there are so few others that he must feel lonely." The other is Josef Hofmann, teacher, who recently concluded his second season at the Curtis Institute of Music in Philadelphia with an enthusiastic tribute to the vocation which, to the regret of concert audiences, has claimed an increasing amount of his time. As director of the piano department since the founding of the Institute, Mr. Hofmann gives individual instruction to specially selected pupils. Two years in the studio have convinced him that the process of exposition to a younger mind inevitably must clarify for the teacher the problems he encounters individually as an interpretative artist.

"If the pupils of the Curtis Institute of Music learn as much from me as I do from them, it will be a fair exchange," Mr. Hofmann said smilingly in the course of the last interview he granted before his departure for Europe. The Homeric, outward bound on June 12, bore on her passenger list the name of the great pianist for whom audiences in England and Scotland are waiting.

On June 25 Mr. Hofmann was heard in his own recital in Wigmore Hall; on July 2 he gave a recital jointly with Leah Lubowshutz, a pupil of Ysaye. This schedule will be repeated in October, after which he will give concerts in the provinces of England and Scotland.

TEACHING A GREAT STIMULANT, SAYS PIANIST

One question which Mr. Hofmann is asked most frequently is: "Aren't you afraid that teaching will mean settling into a rut and going stale?"

It is put to him inevitably by pianists who are invited to become members of the faculty.

"And I always tell them the same thing," Mr. Hofmann explained. "For on the contrary, teaching is the greatest stimulant I know. I learn about myself—why I do certain things—by watching these students and explaining to them. A musician who teaches is a thoroughly conscious executant. He knows the effects he desires and how to obtain them."

"When a man is young it is all very well to depend upon inspiration and feeling. But what will happen as he grows older if these things fail and are not replaced by others? In art nothing happens by accident. In place of imagination there must be analysis, too; in place of inspiration, the sure knowledge of an artist who can command his instrument at all times. This metamorphosis is necessary for self-preservation. To refuse such transition is to refuse to grow."

LISTENING TO MUSIC IMPORTANT

One of the chief signposts along the road of learning as Mr. Hofmann sees it, is to listen. Having ceased his instruction with Rubinstein at the age of eighteen, he taught himself by listening to Rosenthal, Godowsky, d'Albert, Paderewski, Von Bulow and others—"in fact we have all learned from each other," he explained. He insists that his pupils attend orchestra concerts and song recitals. They are urged

particularly to listen to stringed instruments. The schedule at the Curtis Institute requires their attendance at classes in ensemble and sight-singing. All this is regarded as essentially a part of piano study as practicing.

"To listen to the piano only, is to become limited in your playing," Mr. Hofmann declares. "Few composers wrote for the piano alone; in fact, Chopin's berceuse is one of the rare compositions that is strictly a piano piece. In many it is necessary to hear the cello in the bass, the flutes and violins above, or the call of trumpets and the triumphant

Josef Hofmann, director of the piano department at the Curtis Institute of Music in Philadelphia, gives personal instruction to specially selected pupils. Mr. Hofmann is shown with the students who received individual training in his studio this year. From left to right in the front row are Martha Lantner, New York; Jeanne Behrend, Philadelphia; Shura Cherassky, New York; Lucie Stern, New York; Lucille Nadler Munro, Philadelphia, and Olga Barabini, New York. From left to right in the back row are Harry Kaufmann, New York; Ercelle Mitchell, Baltimore; Edith Wells Bly, Philadelphia; Mrs. John F. Braun, Philadelphia; Vera Resnikoff, New York; Esther Love Polvolgt, Baltimore, and Joseph Levine, Philadelphia.

(Kubey-Rembrandt photo)



JOSEF HOFMANN AND HIS PUPILS AT CURTIS INSTITUTE

blare of an orchestra. If you understand these things and hear them you will strike the keys differently—you will seek to put different color in your tones. I have always looked upon the piano as a combination of all other instruments and the voice—not merely as an instrument with a single quality of tone. I wish my pupils to use the piano as medium of expression for all their musicianship."

But it is not the pupils who do all the listening. In the studio, Hofmann, the teacher, listens in his turn also, to detect the missing attributes that must be supplied to fulfill the partial promise of young genius. And he listens even more intently for that faint, elusive, intangible strain that is the soul of an individual artist becoming articulate. Because the artist in Hofmann, the teacher, is completely reverential of the individuality of another. It is said to him frequently that the gifted Russian boy, Shura Cherkassky who has been his pupil during the past year, plays like his master.

IMITATION NOT HARMFUL IF THE THING IMITATED IS GOOD

"It will not hurt any young student to imitate for a time, so long as the thing he imitates is good," Mr. Hofmann

said. "A true artist has the gift of distinction. He will select and reject in a manner that ultimately helps his own individuality. It was Godowsky who said that there are no good teachers, only good pupils. But this is not entirely true, for without good material a good teacher can do nothing, whereas a truly gifted pupil can not be greatly harmed by his instructor. For the teacher, it is of course more interesting to start at the beginning with pupils between fourteen and eighteen who still can be moulded and have few bad habits to undo. Perhaps it is fortunate that the mechanical piano of our age has produced such indifference to mere virtuosity that the public refuses to be astounded any more, and so places higher value upon the artistry of the human pianist."

"The great traditions from the past can be preserved and carried on if young musicians have the opportunity to learn and understand. But they must be taught individually, analyzed, and guided according to their various endowments. We cannot of course, foretell how far, nor how high, these

students of seeming genius may go. We can only indicate the way, as we have found it for ourselves. What is in them must do the rest."

Then the artist and the teacher merged in a last glowing statement.

"Grow stale teaching!" said Josef Hofmann. "Never! It has been one of the most inspiring experiences of my life!"

Jessie Fenner Hill's Pupils Heard

Elizabeth Bradish, artist-pupil of Jessie Fenner Hill, has secured the position as head of the Department of Music of the University of Vermont. Two other pupils of Mrs. Hill's have made appearances recently, in which they were most successful. Mary Kelly sang on June 10 in Jersey City for the Kiwanas Club, and Emily Steiner was soloist at a large club affair in New York. Mrs. Hill will leave soon for a motor trip to Canada and the North Woods, returning in September to open her fall season. This last season has been a busy one for Mrs. Hill, and she welcomes a well-earned rest.



Miss Rodgers is the only artist who has been requested to sing twice at the Philadelphia Sesqui-centennial Exposition.

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HEADLINES:

GRAINGER'S WAY.
JUBILANT AND SUNSHINY.
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REMARKABLE VERSATILITY. *The Herald*
MAGNIFICENT PROGRAMME. *The Argus*
A UNIQUE PLEASURE.
AUDIENCE DELIGHTED. *The Argus*
DELICACY AND POWER. *Sun News-Pictorial*

Jubilant sings in the veins of Percy Grainger as he plays, and over our souls he unfurls a banner of optimism. He is a latterday Siegfried, in spiritual tune with the resonant forests and the fresh hill torrents, and where Siegfried failed with his reed Grainger wins with his grand piano. —*Sun News-Pictorial*.

HEADLINES:

VARIETY AND VIRTUOSITY. *The Argus*
GORGEOUS AND PRODIGIOUS. *Sun News-Pictorial*
BRIGHT MOODS—GRAINGER LOVES THEM. *Sun News-Pictorial*
A FRESH AND VITAL PIANIST. *The Herald*

Schumann's Symphonic Studies showed the recitalist ready and able to follow every mood and fancy of this romantic composer. The music abounds in difficulties. Grainger, unconscious of these, pressed his mind to the demands of the theme and its embellishment. For all who could register his impressions there opened a world of astonishment and delight. —*The Age*.

Such a healthy emotionalist is Percy Grainger that the Symphonic Studies of Schumann make an almost ideal form of expression for him. Last night he drew the full wealth of imagery from these variations while treating them with orchestral consecutiveness and great brilliance.

A gloriously rhythmic rendering of the Busoni transcription of Bach's D major Prelude and Fugue for organ opened the program. Busoni's craftsmanship in this was wonderful, and Grainger's style of playing was panoramic, prismatic and absolutely exciting. —*The Sun News-Pictorial*.

Debussy at his sanest, Albeniz in his most characteristic vein, and Ravel in one of his grim humor; all these in Percy Grainger's ideal scope at his second concert, given last night in the Auditorium. The "Triana" of Albeniz, especially, might easily have been specially written for this vivid colorist with his love of incisive rhythms. There was a fine sense of architectural proportion in the treatment of the early Brahms sonata (Op. 5, in F minor). Among many notable and admirable features, not the least striking were the well-contained endings. The whole of the andante was done in a mood of pure poetry, and the ending held the audience spellbound. —*The Argus*.

Grainger is, of course, the accredited prophet and spokesman of the great Norwegian tone-poet. Grieg himself sent him forth with full authority. A program which, in addition to all this, contained a Liszt Hungarian Rhapsody, and Grainger's own arrangement of the Brahms Wiegenlied, all played in a perfectly masterly style, must have roused in all the listeners a feeling of profound gratitude and admiration and satisfaction. —*The Argus*.

The variety of Percy Grainger's programs is as marked as his versatility as an artist. Beginning last night with Bach and Brahms, he passed into the modern French and Spanish schools, and then gave a number of compositions by English speaking composers, ranging from the beautiful De Profundis Prelude by Balfour Gardiner to one of Grainger's exhilarating Morris Dance arrangements and David Guion's gravely comical "Sheep and Goat Walking to the Pasture," in which a light brisk step moves beside a heavy one. But despite its variety, the program was well balanced and consistently interesting. The large audience in the Auditorium was enthusiastic in its demand for many extras. The rendering of the Bach Partita in B Flat Major was marked by crystal clarity, delicacy, and a charm that cements affection. Then came the chief work of the evening, Brahms' F Minor Sonata, which fully showed the artist's compelling gifts of interpretation, his sense of architectonics, and his strong musicianship. He made the sonata glow with life. The andante was pure poetry, while the majesty of the first movement, the gentle reflective mood of the Intermezzo, and the bold contrasts of the Finale were finely revealed. —*The Herald*.

As a rule the music of Bach is a mighty abstract force from which we summon up no pictures. Those who heard Grainger on Saturday night in Liszt's transcription of the organ Fantasia and Fugue in G minor must have mentalized through his peak-like accents of tone in the fugal portion mountains towering in a breadth of sunshine and valleys spreading vernally.

This capacity for the colossal aspects of Bach, demonstrated at once by the majesty and power with which he opened the Fantasia, and still more thrillingly shown by reverberant crashes in the concluding phrase of the Fugue—like the falling of huge crags into deep chasms—is mated with a geniality that surely must be unique since Busoni is gone.

No extraordinary is Grainger's digital strength, so vibrant his touch, that every note he strikes, from the summits of his tone to its slenderest fluctuations, seems to emit a sunny flash. Clamors rose to the pitch of cheering after his two other groups. What he did with those things and the several kindred encores to them was infectiously audacious, but he reserved to the end a gorgeous feast of color and whole prodigious technique in Balakireff's Oriental fantasia Islamey. Here he waxed orchestral in his achievement of a vibrant harmonic kaleidoscope of dizzily rhythmic bravuras, tremendous glissandos in octaves, furiously passionate pulsations of tone surrounding the beauty of the inset andantino. —*The Sun News-Pictorial*.

Grainger's treatment followed Brahms in every change of scene, and through all his complex subtleties. Two marvels, the work itself and its portrayal by the artist—fused together into an experience approaching the sublime. To comment on the rich and purposive emotional flights offered to the audience by Brahms and Grainger would require a volume.

Grainger's pianistic qualities are many. His finger dexterity produces neramente tone that lights up his pungent staccato with electric brilliancy. He revels in magical excitement. —*The Age*.

Not only have concerts themselves as a rule, in the past, been too formal, but the music performed has almost always been too uniformly dignified. Who could live happily with a person who never unbent, whose dignity was always in evidence? Who for that matter, could live contentedly with a person of the opposite kind, with anyone, that is, who was perpetually full of animal spirits, who never took anything seriously? Into the needlessly firm atmosphere of the concert hall comes Percy Grainger with his "Jubas" and his "Country Gardens," his "Sea Chanties" and his prodigiously floating ditty from Texas, everything done with amazing and quite irresistible verve.

Yes; but that is not the whole story.

This world famous musician, this same person, begins his program as it were on the mountain tops with an organ fugue of Bach and a noble sonata by Chopin. The clarity of the execution in the fugue was a thing to marvel at; every note told, and the phrasing throughout was quite perfect. Never, perhaps, has an audience shown more reluctance to leave the hall. They drifted out in a tentative way, ready at any moment to sit down again if the pianist could be persuaded to reappear, looking as they drifted oddly like groups of people playing "musical chairs." The effect might be amusing; the tribute was a very real one and richly deserved. —*The Argus*.



Photo by Morse, N. Y.

When a man can make you love Bach the more, as Percy Grainger certainly did last night with his extremity of delicacy in the first Partita, and yet whisk you along at a later stage to an enjoyment of the sheer two-step positivity of David Guion's "Sheep and Goat Walking to the Pastures," he's a magician. —*The Sun News-Pictorial*.

Extraordinary rhythmic vitality, originality of style, and freshness were some of the outstanding qualities manifested by Percy Grainger at the concert which marked the commencement of his Australian tour on Saturday. He brings healthy life to everything he plays, and by his sunny personality impresses on the moment he appears on the platform. Mr. Grainger's outlook is clear; his technique prodigious, his touch buoyant, electrical. A remarkable ovation marked the close of the program. He was recalled time after time, and his last item was played when the main doors had been opened and many people were standing outside them. While many things were impressive or exhilarating a Bach fugue remains the great memory of this concert. It was magnificently played. —*The Herald*.

Almost all the present-day art movements began in protest against formalism, the common place, the merely pedagogic, and the pride of self-sufficiency. This is the explanation of the phenomena seen in Grainger. He is a new spirit. Nurtured on folk song, he is steeped in the spontaneous intuitions of the Nature artists closest to the soil, to unsophisticated human nature, and to the springs of art impulses that have a tested validity. No wonder that in Grainger everything is fresh, unassuming, and without pose. This is the personality to which the audience of Saturday night in the Auditorium gave such a prolonged ovation. The colossal B minor sonata of Chopin received a consummate interpretation. Whether we recall the exquisite cantilene in the second subject, the inspired touch in the coda of the allegro, the chiming texture of large's E major section, or the brilliancy of the finale, the same finish and mastery is found in all. Technical difficulties exist no more for him. The fascination of the performance rooted the audience to their seats. They pleaded for more and more, until the full tale of encores ran to a waltz of Brahms, a wild moto perpetuo from Texas, the haunting Londonderry Air and the Wedding Day of Grieg. Heavily laden with rich experiences, the audience slowly dispersed. —*The Age*.

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FOREIGN NEWS IN BRIEF

London

NEW OPERAS FOR RUSSIA (London).—Albert Coates' phenomenal success in Russia has led to his re-engagement for next year. Among the new works he will introduce next season are Puccini's *Turandot*, Strauss' *Rosenkavalier*, Alban Berg's *Wozzeck*, Vaughan Williams' *Hugh the Drover*, his own *Myth Beautiful* and *The Beggar's Opera*. M. S.

AMERICANS POPULAR IN PARIS (London).—Florence Mills, who had received a splendid offer for London, will probably stay in Paris, where, at the Café des Ambassadeurs she, with a company who staged Broadway to Dixie, and the Paul Whiteman band, are attracting no less than \$35,000 a week! They perform in a large supper-dance room seating 1,000 people. M. S.

Paris

MENDELBERG TO PERFORM NEW WORK BY FISKE (Paris).—The concert recently given by Paul Leyssac and Dwight Fiske in the small hall of Mrs. Heltzman's private residence was a real delight. The program comprised the first performance of works by Dwight Fiske, whose symphonic suite, *Kaleidoscop*, was played by the Lamoureux Orchestra two years ago, with the soprano, Genevieve Vix, as soloist. Fiske has written incidental music to a number of excellently chosen poems, which were recited by Mr. Leyssac. One of these, *Les Elfes*, by Leconte de Lisle, is now being set for orchestra by Fiske at the request of Mengelberg, who expects to perform it this coming winter in New York. N. DE B.

CHARLES HACKETT WINS USUAL TRIUMPH (Paris).—Charles Hackett's debut at the Opéra Comique in the part of Des Grieux in *Manon* was a triumph for this excellent artist with the public as well as the press. The beauty of his voice was especially noticeable in the *Rêve*, which he sang with great sentiment. The *Manon* was admirably sung and acted by Mlle. Feraldy, who has great charm and a beautiful voice. Her acting brought out the dual character of *Manon*, which she presented with refinement and distinction. N. DE B.

MARY MCCORMIC'S DEBUT AT THE PARIS OPÉRA (Paris).—The interest of both French and American opera goers was centered this week on Mary McCormic's long delayed debut as Juliette in Gounod's *Roméo et Juliette*. Her voice proved especially good in the high tones, the middle ones

showing some weakness. Her diction was both comprehensible and easy, which is rarely the case with Americans singing in French. N. DE B.

CONCERT PERFORMANCE OF RIMSKY-KORSAKOFF'S KITEH (Paris).—An event of great musical interest took place at the Opéra when Rimsky-Korsakoff's best and least known opera, *The Legend of the Invisible City of Kitezh*, was given under the able conductor, Emil Cooper (Kuper). Special soloists were brought from Petrograd for the performance, which was given in concert form with the Opéra orchestra and a chorus of nearly one-hundred mixed voices. N. DE B.

SARAH FISCHER AT THE OPÉRA COMIQUE (Paris).—An excellent performance of Mignon was recently given by the young Canadian singer, Sarah Fischer, at the Opéra Comique. Miss Fischer possesses a voice of great beauty and warmth. Her musicianship is impeccable and her French diction without a trace of accent. She gave an intelligent and sensitive performance, singing the well known arias with such taste and feeling that she brought down the house. The supporting cast was also remarkably good; M. Razavet was an excellent Wilhelm Meister and the Lothario of M. Vieuille was sympathetic and touching. N. DE B.

Miscellaneous

INTERESTING NEW PRODUCTIONS FOR COLOGNE (Cologne).—Cologne Opera's music director, Eugen Szenkar, and the new stage manager and scene painter, Hans Strohbach, are going to produce a series of particularly interesting new works during the first half of next season. The following are included among the world premières: Honegger's *Judith*, Alexander Tscherepnine's *Ol-ol*, Bartok's *The Wonderful Mandarin*, and Prokofiev's *The Fool*. Among the first performances for Cologne are: Hindemith's *Cardillac*, Puccini's *Turandot*, Verdi's *La Forza del Destino*, Brahm's *Don Gil of the Green Breeches*, de Falla's *Master Pedro's Puppet Play* and Stravinsky's *Histoire du Soldat*. E. T.

FIRST PERFORMANCE OF AN OPERA BY LISZT (Warsaw).—A real musical event was the production here of Franz Liszt's opera, *The Blind Singer*. Genesis Mateusz Glinki, publisher of the Warsaw periodical, *Muzyka*, discovered this work in an unfinished state in Leningrad during the war. He finished and orchestrated it and this production was its first in operatic form. It was published in 1886, in what was then Petersburg, by W. Bessel as a musical setting to a spoken ballad of Tolstoy's. The production in Warsaw was a tremendous success. R. P.

NEWLY DISCOVERED SEVENTEENTH CENTURY ARIAS NOW PUBLISHED (Rome).—Concert singers will be interested to know that a volume of old but unknown arias taken from comic operas by seventeenth century composers including Pergolesi, Da Capua, Galuppi, Piccini, Paisiello, Salieri, Sarti, Cimarosa and Bianchi has recently been discovered by the critic, Andrea Della Corte, and is now being published by Ricordi. D. P.

HOESSLIN FOR MUNICH—Berlin. General-Musikdirektor Franz von Hoesslin has been engaged to conduct the Bavarian Festivals in Munich in the summer of 1927. C. H. T.

BRUSSELS' SEASON'S NOVELTIES

Opera Ahead of Concert Halls—The Deadhead Problem

BRUSSELS.—The season just closed was distinguished by one unusual feature—the Opéra presented more novelties than the symphony orchestra. The *Concerts Populaires*, which usually provide many exciting surprises, fell to the rear of the procession this year, being occupied with celebrating its sixtieth anniversary. Its only "first-times" were Honegger's *King David*, Rimsky-Korsakoff's *Musical Tableaux* for the Tale of Tsar Zoltan, Ravel's *Tsigane*, Prelude to Moussorgsky's *Khovantchina*, Three Spanish Dances by

Granados, Scriabin's *Prometheus*, Victor Buffin's *Guirlande des Dunes*, and the first act of Dukas' *Ariane et Barbe-Bleue*. There was also an ancient revival, Monteverdi's *Orfeo* in concert form.

The *Concerts Spirituels*, as usual, were faithful to the traditional revivals. The Théâtre de la Monnaie, on the other hand, gave proof of a particularly courageous initiative by giving the most recent works of Ravel (*L'Enfant et les Sortilèges*) and Darius Milhaud (*Les Malheurs d'Orphée*), also in producing the operatic version of *Midsummer Night's Dream* by Victor Vreuls, and exhuming Schubert's *Fierabras*. Moreover, much credit is due to the management for the progressive revival of the works of Mozart and Wagner, especially *Entführung*, *Parsifal* and *Die Walküre*.

CHAMBER MUSIC NOVELTIES

It was, however, in the domain of chamber music that the novelties were most numerous, and even some of the great virtuosos deigned to forsake the hackneyed repertory in order to present a new sonata by Eugene Ysaie, a quintet and a piano suite by Vincent d'Indy, sonatas by Stravinsky and Roussel, and the fifth organ symphony of Vierne.

For eight months running we have been submerged in a flood of recitals. With touching perseverance artists young and old, native and exotic, have contested for the honor of our concert platforms. The fact that their receipts were nil and that their audience consisted largely of deadheads made no difference to them. The system is, of course, absurd, for not only does it not help the debutant and the seekers of one-day glory, but it also spoils the musical public and hurts the interest of the serious artist. As a result some of the greatest have played to half-empty halls. A. G.

BERLIN

(Continued from page 7)

and vivacity. *Fatinizta*, not heard in Berlin for many years, was heartily welcomed and will, no doubt, be repeated.

SUPPÉ COMES BACK

Suppé, indeed, seems to be coming into fashion again. The night following the *Fatinizta* premiere, another Suppé operetta was revived in the Theater des Westens. *Donna Juanita*, written in 1880, has been entirely forgotten, though it contains some of Suppé's finest music. An attempt has now been made to save it by replacing the rather antiquated libretto with a new one, more suitable to modern taste.

Julius Wilhelm and Gustav Beer are responsible for the new libretto, which is well made and might answer the purpose, if only the original music fitted it better. Being much more heroic in character than the old text, it necessitates frequent changes, cuts and additions to the original score. The effective finales had to be destroyed and some of the best numbers omitted, because they could not be made to fit the new text. Whether all this work will repay the trouble remains to be seen. As a rule, it is rather dangerous to rewrite the libretto of an old opera and I know of no instance where this attempt has been entirely successful. The new title of this remodelled operetta is *Die grosse Unbekannte*.

AMERICAN WOMAN'S OPERETTA SUCCESS

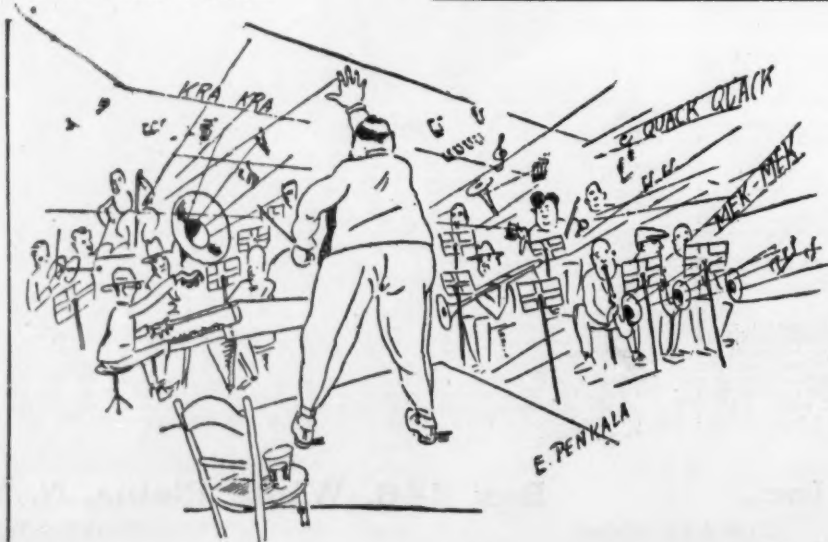
Cavalier Jack, an operetta by the American composer, Baroness Carita von Horst, has been taken up in the Theater am Kurfürstendamm for a second series of performances, after a successful run in the early spring. At the first performance the public was much pleased, and after the second and third acts the composer and the singers had to bow their thanks many times. The libretto treats of the good fortune of the elegant gentleman-burglar, *Cavalier Jack*, who not only captures money and jewels, but is also admired and loved by the most fascinating women of society. The music tries to adapt itself to the modern flavor of this story and is not sparing in up-to-date effects. Though not extraordinarily strong, it is at the same time never vulgar. Baroness von Horst was Miss Carita Partello of Washington and is a sister-in-law of Arthur M. Abell, for many years the Berlin representative of the *MUSICAL COURIER*. DR. H. L.



Listening to the "Nightingale"

AS A GERMAN ARTIST SAW PAUL WHITEMAN

E. Penkala, artist for the Berliner Zeitung am Mittag, went to see Paul Whiteman and his band rehearsing at the Grosses Schauspielhaus before the series of concerts in Berlin which were a tremendous success. Whiteman's attitude is absolutely characteristic. Others may be recognized, too—Ferrals at the piano and Henry Busse at the right with the derby hat. The *Nightingale* in one of the smaller cartoons is Chester Hazlett, first saxophonist. The other cartoon will particularly appeal to American readers.



Whiteman Rehearsing at The Grosses Schauspielhaus in Berlin



Rushing to the Aid of Dry America

Joseph Lautner's Progress

Joseph Lautner, Boston tenor, although presumably spending his vacation at Ogunquit, Me., with Mrs. Lautner and their young son, has been called to the vicinity of Boston for occasional appearances requiring his services—at special church services at Exeter and at Cohasset, a concert with Mr. Surette's Concord (Mass.) summer music school, and a joint recital with Emma Roberts, contralto, at a palatial home at Buzzard's Bay.

To a young singer, steadily climbing in his profession, there is always a year—if he has the real stuff in him—which lifts him out of the ranks of promising talent into the field of the recognized artist. "Joseph Lautner, considered in town as the rising tenor" previous to his third recital in Jordan Hall last November, confirmed on that evening the reports of remarkable progress, carried by those who had heard him in the early fall.

All six reviewers for the daily newspapers represented, unanimously sounded the note of Mr. Lautner's striking advance and of his arrival as an artist, which the Herald summed up in the phrase: "Mr. Lautner has grown amazingly in his art since the days of his appearances as soloist



JOSEPH LAUTNER

with the Harvard Glee Club." The emphatic praise of the Herald, which also found Mr. Lautner "a singer of a very high order and of a wide range" (speaking of his program and style) was common to all the reviewers. The Transcript said: "The entire technic of singing has become seemingly easy for him, while his musicianship, by the evidence of all these songs, is of the highest order."

Twice during the year, both at his recital and again at the Keene, N. H. Festival, where he took the part of Enzo in the first concert performance of Gioconda in the East, and was soloist at the orchestral concert, Mr. Lautner's voice was compared to that of Richard Crooks. The Springfield Union, in reviewing the Keene performances, commented favorably on the fact that such a tenor was available in Massachusetts.

Mr. Lautner will open his season on October 15 with a recital for the Plantations Club, Providence, and promises to surpass by far, both in point of numbers and importance of appearances, the engagements of past year. He has been soloist for the people's Symphony Orchestra, with the Harvard Glee Club at Symphony Hall, with the Malden Philharmonic Chorus, the Flute Players' Club (Boston), the MacDowell Club (Jordan Hall concert), The Woman's Choral Society, Portland, the Harvard Club, the St. Botolph Club, the Hunnewell Club, and has illustrated the lectures given by Prof. Spalding at Harvard and Radcliffe.

Since the early winter of 1922-23, Mr. Lautner has been entirely under the care, both in voice building and interpretation, of Arthur Wilson and he credits Mr. Wilson with his decisive rise in his art during that time.

Portland (Ore.) Notes

PORTLAND, ORE.—Prospects are very bright for the Portland Symphony Orchestra, which will enter its sixteenth consecutive season next fall. The orchestra, of which Willem van Hoogstraten is conductor and Mrs. M. Donald Spencer manager, announces a series of ten evening concerts and six morning concerts. All the soloists have been engaged, namely: Paul Kochanski, violinist; Carl Friedberg, pianist; Elly Ney, pianist, and Carl Flesch, violinist. There is every indication of sold-out houses.

Louis Kaufman, violinist, artist-pupil of the late Franz Kneisel of the Institute of Musical Art, New York, was heard in recital in Pythian Hall. His first number, Max Bruch's concerto, brought a storm of applause, thoroughly deserved. In short, the recital was an artistic treat. Edgar E. Coursen furnished sympathetic accompaniments. The violinist is a son of Mr. and Mrs. I. Kaufman of Portland.

In honor of Paul Stassevitch, violinist, the Ellison-White Conservatory gave a delightful reception. Mr. Stassevitch has a summer class at the conservatory, of which David Campbell is director. J. R. O.

Vere Cory's Activities

Vere Cory, pianist, whose studios are located at Geneva, Ill., and in the Fine Arts Building, Chicago, presented an interesting program in her June recital. Compositions by Bach, Mozart, Beethoven, Schubert, Saint-Saëns, Brahms, Chopin, Palmgren and MacDowell were well interpreted. The following students participated in the program: Dorothy Klebe, Donald Hanson, Tom Songcope, Janet Castle, Jane Ballard, Dale Kinely, Wilhelmina Songscope, Thomas Adamson, Emily Richards, Peggy Sweet, Peggy Castle, Mary Sonise Raftree, Katherine Durant and Jane Gray Doty.

Miss Cory's recent activities include solo appearances at the Girl's Service Club, Aurora, Ill.; St. Charles Woman's Club, St. Charles, Ill.; as accompanist for recitals for Franz Wagner, cellist, Rubee De Sauharter, soprano, Alda Pierce, violinist, and on the radio over station WJAZ.

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Tri-City Symphony Orchestra at Saengerfest Convention

PEORIA, ILL.—The Tri-City Symphony Orchestra has at last reached its goal of recognition as one of the best orchestras of the Middle West. It was engaged to play in concert and as accompanist at the national biennial convention of the Saengerfest Societies, June 16, 17, and 18, in Peoria (Ill.). It secured this engagement in competition with Chicago, Minneapolis, Detroit and St. Louis symphony orchestras.

The Symphony Orchestra played in concert before 20,000 delegates to this convention, appearing successively on five different occasions during the three-day engagement in solo numbers as well as accompanist to a combined chorus of more than 2,000 voices; and as accompanist to nationally celebrated artists including Charles Hackett and Mary Lewis. A delegation from the Peoria Societies was sent to the Tri-Cities to attend the December concert, and pass judgment on its artistic worth and ability to present in a suitable manner the difficult accompaniments and solo numbers which a convention of this sort would obligate. The concert over, this committee, including Mr. Rehberg, official conductor of the choruses, expressed itself as being astounded that a musical organization of such caliber existed in a community of such size, and returned to Peoria recommending to the committee as a whole that the Tri-City Symphony Orchestra be engaged for the occasion.

A significant part of the contract of the Tri-City Symphony Orchestra with the Saengerfest Society committee at Peoria was that the price charged for the engagement would cover all expenses of the orchestra in transporting its musicians to that city for the three days of the convention. Expecting to hear an orchestra that was merely ordinary, those assembled for the occasion found the Tri-

City Symphony both capable and artistic, and musical critics were loud and prolonged in their complimentary remarks and writings of the performance of the local musicians.

On the opening program of the Festival the Tri-City Symphony made its first appearance, playing the Jubel Overture by Weber, and the March Slav by Tchaikowsky. So great was the applause received at the end of this first number, that Ludwig Becker, the director, was recalled again and again to the platform to acknowledge the ovation. Not only in its solo work, but in accompaniment as well, the orchestra showed its metal. Its accompaniment for Lois Batiste Harsch, piano soloist for the concert, was both careful and balanced.

Reinold Werrenrath, baritone, who was one of the soloists at the Saengerfest, publicly thanked Mr. Becker and the orchestra for the excellent way in which they accompanied him in his two solos, the Prologue from Pagliacci and The Fleeting Vision from Herodiade.

A chorus of more than 1,000 school children sang a children's cantata, Into the World, accompanied by the Tri-City Symphony. On the same program, a mixed chorus of 100 voices from Omaha, directed by Theodore R. Reese, formerly of the Tri-Cities, sang To the Springtime, by Milde, and Die Rheinsage, one of Mr. Reese's own compositions.

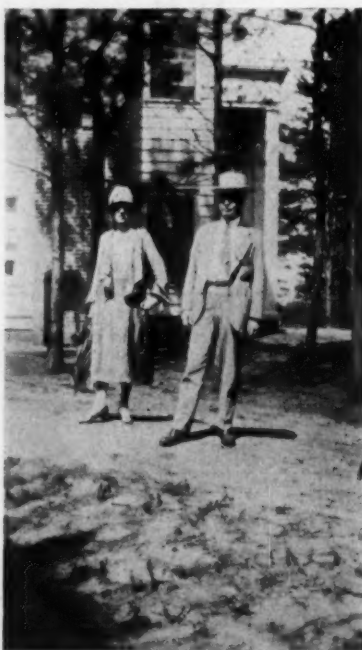
One of the interesting features of the initial program was the result of nature's handiwork. A tremendous mixed chorus of 1,000 voices sang the chorus, The Heavens are Telling, from the Creation. Outside the lightning flashed, thunder crashed with a shock that shook the building time after time, lights momentarily dimmed, and the rain beat a drumfire on the roof of the great armory where the concerts were given. It was a thrilling number, and one that those assembled can never forget.

Excerpts from an editorial in the Peoria Transcript show how enthusiasm was coined in Peoria amongst the musicians, for it says: "No musical organization has appeared in Peoria in years that has had such great significance for the people of this city as the Tri-City Symphony Orchestra of Davenport, Rock Island and Moline. It is significant because it shows what can be done in a decade with an amateur organization in any community where perseverance and faith support it. It has been one of the outstanding features of the Festival of Song, and it has justified all the work, time and money that has been expended to create and maintain it. Peoria musicians are playing with the idea of a symphony orchestra. An organization already has been formed and rehearsals have been held. This city, however, somehow lacks the naive yet commendable pride that is evident in the Tri-City over their symphony organization. Perhaps that will come here, but in the meantime financial support from patrons of the arts in this city will do much to cheer those who are actively engaged in getting the local organization to the place where it can do concert work. From the standpoint of the business man, a symphony orchestra is valuable as an advertising proposition. Peoria needs the advertising. Davenport, Rock Island and Moline are getting it."

The Tri-City Symphony is entirely supported by subscription from the people of the three cities. That their time and money has not been spent in vain is evidenced by the wide circle of influence which the orchestra has gained in the three cities. Last year the orchestra played before more than 10,000 children at specially prepared children's concerts. It has so stimulated the study of instrumental music by school children that last year nearly 500 public school children played in school orchestras in Davenport alone. N. F. S.

Walter Spry's Master Class in Alabama

The ten lessons in technic and interpretation offered in the Master Class conducted by Mr. Spry at Alabama College are well worth the consideration of thoughtful students of music. In these classes practically every difficulty in the



MR. AND MRS. WALTER SPRY

way of technic is discussed, difficult rhythm is simplified, and touch is analyzed from a scientific as well as practical standpoint. These difficulties are further illuminated with illustrations given by Mr. Spry, after which any member of the class has an opportunity for acquiring this particular touch or rhythm; also special lessons in the use of the pedal are given.

The classes in interpretation have been thoroughly enjoyed by the class for Mr. Spry illustrates from the old mas-

ters or modern composers as well. In these well-rounded discussions, a thorough acquaintance with the literature of music in general is manifested on the part of Mr. Spry. Variety is introduced by giving interesting facts from the lives of composers whose compositions are performed, thus encouraging a student in the study of the history of music. By far the most enjoyable feature of the interpretation class has been the programs performed by Mr. Spry himself. As the classic or romantic school of composers was studied, the master teacher was ready to play selections from any of the composers under discussion.

Mr. Spry has especially encouraged a careful study of modern music. Some may be discouraged by the intricate melodies and complex harmonies found in some writers of the present day, but his classes are urged to become acquainted with it if they would keep abreast of the times and aspire to a higher degree of musicianship.

In the private lesson, the student gets the greatest insight into Mr. Spry's ability as a teacher. Being a tireless worker himself, he inspires the student with this idea. The famous sayings of Leschetizky run like a golden thread through all his teaching. They have become so definitely incorporated into the teaching of Mr. Spry that one may be carried back in fancy to Leschetizky himself.

No doubt the study of music has been given a fresh impetus in Alabama College and its effect upon the general musical culture of the State is sure to be felt.

Yeatman Griffith Artists Achieve Success

Yeatman Griffith returned to the Pacific Coast this summer to conduct his fourth season of summer vocal master classes in Los Angeles, Calif., until August 3, and in Portland, Ore., from August 9 to September 6, again taking up his work at his New York studios the last of September. Two of Mr. Griffith's pupils who have been receiving considerable public notice are Marguerite Cobbey of California, and Ruth Garner, of Rochester, N. Y.

Miss Cobbey has signed a contract with Chaliapin as Rosina in the Barber, with which he and his company will tour the United States, Canada and Cuba next season. A critic recently wrote of Miss Cobbey, reviewing the concert given by Universal Artists at the Metropolitan Opera



YEATMAN GRIFFITH,

internationally noted vocal pedagogue, and two of his prima donna coloraturas who have been winning laurels this spring. (Right) Marguerite Cobbey, who has signed a contract with Chaliapin as Rosina. (Left) Ruth Garner who has just completed a tour of concerts in Ohio and Kentucky.

House, May 6: "Then a little Dresden china doll proceeded to display the most astonishing vocal possibilities heard in years. Her vocal pyrotechnics, the size and fullness of her voice and her instinctive feeling for drama and that more elusive thing—school—were all of super quality. She is made of the stuff of which stars are made."

Ruth Garner has just completed a tour of concerts given in Ohio and Kentucky. She accompanied Mr. and Mrs. Griffith last summer to the Pacific Coast to attend this Maestro's summer vocal master classes and won excellent press comments at that time. She will tour California and some of the north-western states in concert and recital next season. In reviewing her recent song recital in Cincinnati, May 4, one of the critics commented: "Before a large audience, the young coloratura, Ruth Garner, a pupil of Yeatman Griffith, gave a recital with gratifying success. Miss Garner's voice has quality, range and flexibility, and she sang with good style, impeccable taste and musicianship, a difficult and varied program in which, as accompanist, she had the assistance of her mother, Mrs. Charles L. Garner. This attractive duo compliment each other, for they are both extremely musical and artistic. In songs by Handel, Fourdrain, and in arias by Proch, and Meyerbeer, Miss Garner showed skilled training and natural gift for interpretation. Her enunciation is to be especially commended, as is the ease with which she tackled the high notes. The young singer has charm of manner and good looks; in short, all the equipment for a career."

Both of these artists have received their entire training for the past four years from Mr. Griffith in his New York studios.

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THE MUSICAL QUARTERLY

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MacPhail School Issues Catalog

The growth of the Northwest as a musical center is again reflected in the excellent teachers and schools to be found in that region. One of the most progressive cities in America is, without doubt, Minneapolis (Minn.), which has had for years an orchestra of its own and a school of music which need not fear comparison with any other musical institution in the country. This school was founded by William MacPhail and is known throughout the musical world as the MacPhail School of Music.

The MUSICAL COURIER has just received the catalog of this institution for the season 1926-27. This beautifully gotten-up book has many interesting pages. The school is now in its nineteenth year of existence, having been established in the year of 1907, when the faculty consisted of four teachers, the students numbered eighty-two and there was an equipment of two studios, with an office and reception room. Today there are 140 teachers on the staff, over 5,000 students regularly enrolled, and the equipment of the school includes a new fireproof four-story building, containing eighty-four studios, numerous classrooms, a recital hall and extensive offices. The MacPhail School of Music, which is known from coast to coast, enjoys a well deserved reputation, as its artistic standing is of the highest. Pages are given to the ideals and principles of the school, and to the biographies of many of the distinguished teachers that make up the faculty of the MacPhail School of Music, one of the strongest to be found anywhere.

Guest teachers are usually only to be found at schools of big reputation and the coming to the MacPhail School for its summer master classes of such prominent instructors as Frantz Proschowsky, Frederick Southwick, Frank Bibb and A. G. Bainbridge, Jr., shows the esteem in which the school is held in the East as well as Middlewest, Northwest and the West. During the winter, Oscar Seagle will spend three weeks at the MacPhail School.

A special course of study in radio broadcasting is also announced. This course, by the way, is probably one of the most interesting innovations made among leading music schools.

Many prizes are also offered by the MacPhail School in the shape of violins, grand pianos and violin bows—all to be contested for next May.

Musical educators, heads of schools; as well as parents and students, are advised to ask for the catalog just issued by the MacPhail School. A perusal will show them what can be accomplished by a music educator of wide vision such as William MacPhail, who is known the world over as a man who has brought renown to the city of Minneapolis, which is proud of him, of his school and of his teachers, as well as of his students and graduates.

Tulsa's Music Week a Success

Tulsa, Okla., gave some unusually attractive and elaborate programs during the observance of National Music Week, for which Ida Gardner, retiring president of the City Federation of Music Clubs, was given much credit.

Miss Gardner has been active in the music field of the southwest and has won recognition as an authority on the musical development of children. She has appeared in lectures along this line before the leading musical organiza-

tion of music and the ease with which they played all kinds of chords—major, minor, augmented, diminished, etc.

Little Dorothy Lou Nash, winner in the City Music Contest, took the honors with her brilliant work in transposing the city contest piece in twelve major and minor keys without interruption. Miss Gardner is Normal teacher in East Oklahoma of the Dunning System and has enrolled a large class of teachers for September, 1926.

Elisabeth Rethberg's Views on Ravinia

Interviewing a prima donna by proxy is quite a novelty. One of the representatives of the MUSICAL COURIER recently told the secretaries of Elisabeth Rethberg that this paper would be very glad to run an interview concerning Mme. Rethberg's views on Ravinia and asked if an appointment could be made for the following week.

"Certainly, Madame will be happy to see you and to answer any questions you may desire to put before her."

"As Mme. Rethberg is very busy I am going to give you several questions to have Mme. Rethberg answer, and tomorrow night when I see you at Ravinia during the intermission, you can tell me what she said and I can write the interview."

So the next day we received Mme. Rethberg's views, which we report here just as we received them:

"The Ravinia opera is the happiest combination of work and play that I can imagine. I love the home that I have rented on Sheridan Road for the ten weeks' season. Here, indeed, I am able to live a quiet, normal life, surrounded by the glorious beauties of nature. There are sports of all kinds to be enjoyed here and you know how happy that makes me—I who love sport above anything else."

"Almost every morning I take an opera score and study, sitting in the sun on the beach. Then, afterwards when the water is warm enough I swim far out into Lake Michigan. Such beautiful water, so clear and so blue! Then, occasionally we play tennis or ride horseback along the shore. This is the life we lead out here near Ravinia and this is one of the reasons that makes us strive to do our very best."

"As to Ravinia itself, it is unusual—nestled away, as it is, amidst tall green trees, and it is a pleasure for me to witness the audiences' enthusiasm. Many, I am sure, come from long distances. A two-hour trip each way is a nightly occurrence for many and what surprises me most is the number of men and women who come early to get the free seats. I have noticed quite a few already seated in the benches before our afternoon rehearsal is over. Thus, they have music-lovers in Chicago and surrounding suburbs willing to sit from five o'clock in the afternoon until eleven at night in order to satisfy their musical tastes."

"What is also surprising to me is the attitude of the audiences, which, though reacting enthusiastically when they are pleased, listen to the performance so attentively that we singers are never disturbed by some child crying, some old man coughing, or late arrivals, nor by the conversation of women. Silence reigns supreme at Ravinia during a performance."

"You speak about democracy. You find it right at Ravinia, where the millionaire rubs elbows with others not so well situated financially. Then, there is the refectory where one talks about the performance during the intermissions while imbibing soft drinks?"

"What I find also remarkable at Ravinia is that the audience remains until the final curtain, and this is remarkable, as, usually, summer crowds are restless. It is not surprising to me at all that artists forego summers in Europe to be here. I am glad to be one of those who accepted a call from the president, Louis Eckstein, even though I had received several offers to appear in Germany. Of course, I love to sing there, too, but for this time Ravinia got the preference."

"To conclude, Mr. Eckstein is a pioneer and we are the colonists. Mr. Eckstein deserves all the success that has



MME. ELISABETH RETHBERG

is living at Hubbard Woods, Ill., this summer, while singing at Ravinia nearby. She has discovered that it is possible to combine the coolness of Lake Michigan with study of her roles. She is seen doing so in the accompanying snapshot.

come his way and I am very happy to be a member of his company."

We could not have done better had we gone to Mme. Rethberg's home, but we intend to go there in the near future and, instead of asking her for an interview, we will ask for some kodak pictures to publish in our pictorial section, showing how Mme. Rethberg spends her time while not rehearsing or singing at Ravinia.

Guido Caselotti Presents Pupils

Two Fantasia-Concerts in costume were given by the pupils of Guido Caselotti, who is completing his first year in California, at the Municipal Auditorium of Long Beach and at the Los Angeles Catholic Girls' High School on June 20 and 21. Those participating were: Marie Davis, Lois Monk, Ruth Fisher, Hilda Augspurger, Gertrude Betts, Arthur Arthus, Ruth Whitehead, Lillian Van Middlesworth, Clarita Friedman, Myrtis Wilson, Violett McNeill, Stephen Gombos, Marie-Louise Caselotti, Thomas Ames, Madeline Despot, Charles Boschert, Dorothy Wheeler, Danny Scalley, Ellen Helmer, Ada Roeslein, Ida Nolds, Alice Farish and Evelyn O'Neil. The program was a most interesting one and included selections from diversified schools and also several operatic numbers and ensembles.

Dalcroze Eurythmics at Carnegie Tech

President Thomas S. Baker has announced that Mary B. Macnair, of London, England, will join the faculty at the Carnegie Institute of Technology, Pittsburgh, Pa., the coming year as instructor of Dalcroze Eurythmics in the department of music of the College of Fine Arts.

H. Godfrey Turner

Concert Manager, of 1400 Broadway, New York, is conducting business from THE KNOLL, WHITEFIELD, N. H., where all communications should be addressed during the summer.



Photo by J. L. Rickin

IDA GARDNER

tions and mothers' clubs. Miss Gardner was a member of the faculty of Kidd-Key Conservatory for several years. Later she studied piano with leading teachers of Chicago, following which she spent one season at the Fontainebleau Conservatoire and did special coaching with Wager Swayne in Paris. She served two years as president of the Associated Music Teachers of Tulsa and is now finishing her second term as president of the City Federation of Music Clubs.

In May, pupils of the Ida Gardner Piano School, of which Miss Gardner is director, were presented in a demonstration of the principles of music as taught by the Dunning System of Music Study for children and adult beginners. The children astonished the audience with their knowledge

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Birdice Blye "Welcome Again and Again"

In a late issue of the Dallas Musical, Penelope Borden, well known critic of the San Antonio Express, writes: "Birdice Blye concluded the musical season of the Tuesday Musical Club with a program that charmed a large audience."



BIRDICE BLYE

Miss Blye is a pianist of rare musicianship and individual interpretative ability that make her welcome again and again. She is particularly interesting in her modern numbers, which she interprets with authority and distinction. Miss Blye's recital, which drew an unusually large audience, was the concluding professional program of the season.

Birdice Blye's engagements for the next season include many eastern and southern recitals. Her tour of the far western states and her fifth extended tour of the Pacific Coast, will begin March 29 with a recital at the University of Arizona.

Additions to Master Institute Faculty

Two important additions have been made by the Master Institute of United Arts to its music faculty. Hubert C. Linscott has been added to the vocal department. As artist and teacher he has won repute both in this country and abroad. As frequently as his teaching demands have permitted, Mr. Linscott has appeared in recitals in New York, each time proving his musicianship, and his unusual ability as an interpreter of modern vocal music. Among the memorable occasions when he has been heard were those during the visit of Stravinsky, when Mr. Linscott appeared upon Stravinsky programs with the composers. Mr. Linscott's pupils also have brought him fame in numerous recitals.

Another new name which appears on the music faculty of the Master Institute is that of Bernard Wagenaar, Dutch composer. In addition to the classes in harmony and composition, Mr. Wagenaar will give a course on History and Appreciation of Music, as well as special lectures in musical form. Born in Holland, Mr. Wagenaar studied at the Utrecht Conservatory as well as under Veerman and other eminent Dutch musicians. He conducted several choruses and orchestras in Holland, and in 1920 declined the conductorship of the Arhem Orchestra to come to New York. Following his arrival he joined the Philharmonic Orchestra at the invitation of Mengelberg, but resigned in 1923 to devote his time to composition and teaching. Mr. Wagenaar's compositions include numerous published songs which have been sung with success, as well as works for chamber music organizations, chorus and orchestra. Last season his Chinese songs for voice, flute, harp and piano,

were performed with success by the Society of the Friends of Music of New York, and won him much praise. In Holland his works are frequently performed and have gained him a foremost place among the young composers of the day.

Three Days at the Sesqui-Centennial

The religious objectors having been overruled, the Sesqui-Centennial Exposition in Philadelphia is now open on Sundays, the first of these Sunday events, July 4, having as musical features at the Independence Day Religious Meeting Anna Case, with song leader Robert Lawrence, and organist George Alexander West. Miss Case shone especially in These Are They (Holy City) and Rejoice Greatly (Messiah), her clear and limpid voice and youthful ingratiating appearance creating effect; she was applauded vigorously. George A. West played Chopin, Hollins, Best and Franck pieces with considerable technic; also accompaniments to Miss Case.

Henry S. Fry, organist of St. Clement's Episcopal Church, being absent ("on his holiday," said one of the clergy), Arch Street Presbyterian Church, in the same vicinity, was briefly visited. The beautifully lit and decorated edifice is indeed most attractive; Rev. Dr. Clarence E. Macartney, minister, is eloquent in his delivery and the services are broadcast. Singing by Florence C. Lewis, soprano, and James N. Hirst, baritone, with special organ numbers by

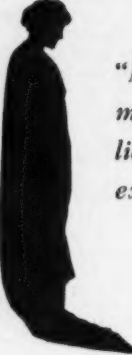
can, and 1904 at the St. Louis expositions. Manager Craig King, and Mr. Rassmann, builder in charge, greatly aid all organists by attending to various details, and unlocking some of the secrets of the vast instrument, which all unite in saying is easy to play, and tremendous in effect.

Dr. Hadley conducted the Philadelphia Orchestra in the evening, playing Brahms' first symphony and Les Preludes, getting some unusual effects in both well known works; a good-sized audience attended. Someone stole Dr. Hadley's regular baton (quite a keepsake), so he conducted with an impromptu stick, but there was nothing impromptu in the playing.

The exposition is beautifully colorful in its electrical effects; having seen that at St. Louis (1904) and Buffalo (1901) one might say that Philadelphia is more colorful, St. Louis was vaster, and Buffalo more unique.

Grace Hofheimer's Pupils in Recital

The last program in the series of students' recitals by the pupils of Grace Hofheimer was given in Miss Hofheimer's studio in Steinway Hall on June 26. The young artists appearing were Lucille Yellin, Esther Puchkoff, Eleanor and Doris Pomerantz and Estelle Andron, who were all medal winners in the recent Music Week contests. Each performer acquitted herself most creditably, while it was interesting to note the individual character of all. The program comprised numbers which were taxing to the young pianists, but with each selection there was displayed a very good tone and attention to details. Estelle Andron, who is only ten years old, accomplished quite a feat in the execution of four Two-Part Inventions by Bach, an Andantino of



"Miss Peterson sang with much grace and with felicitous and characteristic expression."

The New York Times said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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Apeps Photo

GRACE HOFHEIMER

the substitute organist, James W. Cheney, was heard by the large congregation.

July 5 was notable inasmuch as on this day President and Mrs. Coolidge and party were present. They arrived at the Stadium at noon, preceded by the large Chorus of States, some 5,000 singers. Joining the contingent from Wilmington, one met Leslie Carpenter, conductor of the local chorus (also well known as composer of Hail, Wilmington!). The chorus under Dr. Hadley sang America For Me, Unford Ye Portals (Gounod), Deep River, the Hallelujah Chorus, and the National anthem, all with gusto, Conductor Hadley's cleancut beat swinging the singers into excellent unity.

Rollo F. Maitland's organ recital was a delightful affair, he playing music exclusively by American composers, including Sowerby, Rogers, Hebron, Hosmer, Herbert, Miller, Kinder, and his own daughter, Marguerite. The playing of this organist was expressive and animated throughout, very effective in choice of numbers, and in spontaneity. His closing improvisation was on patriotic and camp songs of our nation, leading up to America at the close, in which all joined.

Frederick W. Riesberg gave the July 6 organ recital, which included seven pieces by the American composers MacDowell, Zamecnik, Stebbins, Kinder and Orth, and four by European composers, viz., Sullivan, Handel, Liadoff and Liszt. Applause evidenced the enjoyment of the audience of the various numbers. This was his third exposition appearance, as he appeared in 1901 at the Pan-Ameri-

Martini, Daquin's Le Coucou and two Valses of Chopin. The numbers were given from memory and the clearness and fleetness of technic were undoubtedly remarkable in one so young. Miss Hofheimer joined Miss Yellin in the closing Raff duet and received the congratulations of her many friends for the presentation of such an interesting program.

Cecil Arden in Paris

Cecil Arden, of the Metropolitan Opera, has taken an apartment in Paris until October. Miss Arden writes that many of the musical colony are in Paris, and her musicales there are becoming as popular as the ones she usually holds in New York. Before returning to America the latter part of October, Miss Arden will give recitals in London and Paris.

M U Z I O

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Anastasha Rabinoff Scores as Santuzza

Anastasha Rabinoff, dramatic soprano, scored a brilliant success as Santuzza with the Cincinnati Zoo Opera Company, winning the acclaim of the public and the praise of the daily press. After singing three performances of Cavalleria Rusticana the management persuaded her to remain to appear as soloist at the symphony concert of July 10. Before the conclusion of her engagement, David Sway, impresario, offered her a contract for eleven concerts in his courses that



ANASTASHA RABINOFF

are to be given this coming season in Cincinnati, Cleveland, Columbus, Youngstown, Dayton, Toledo, Pittsburgh, Indianapolis, and other adjacent cities.

Miss Rabinoff left for Europe on July 24, on board the S. S. Muenchen, and will visit Paris, Milan, Berlin, Vienna, Rome and other European musical centers before returning to America for the season of 1927.

Ida Haggerty-Snell Pupils in Recital

Ida Haggerty-Snell, teacher of voice and piano, presented the following pupils in recital at her Metropolitan Opera House studio on July 18: Muriel Heath Muir, Bertha Sherrow de Wolf, Mrs. M. A. Thompson, Cecelia Carval, Pearl Cohen, Milley Gartenhaus, Alice McElroy, Loretto McElroy, Elizabeth Strack, Ann Winterbottom and Beatrice Casilkos. Others taking part in the program were A. Gartenhaus, W. H. McElroy and Jose Martin, violin pupils of Nicholas Karabelas, and Loretto O'Connell, who furnished the piano accompaniments. Notwithstanding the heat, the studio was crowded to capacity and each number was heartily applauded. Both piano and vocal pupils reflected credit upon their mentor, who, in her instruction, stresses pure tone, clean technique, correct phrasing and distinct enunciation. Mme. Haggerty-Snell gave a short address on Stephen Collins Foster, whom she named as one of America's greatest song writers and as the originator of American folk songs. She also gave pleasure by singing three Foster songs.

Another American Tour for William Murdoch

William Murdoch is Australian by birth, but for the past ten years or more he has lived in England and has identified himself so thoroughly with that country that when he tours on the Continent he is hailed as an English pianist. Mr. Murdoch originally studied for the bar, matriculating at the Melbourne University. However, his love for music urged him to continue his piano studies at the same time, and it was his winning of a scholarship for the Royal College of Music, London that proved the deciding factor in his choice of a career.

In London Mr. Murdoch studied under Fritz Hertvigson, a pupil of Von Bulow. After his debut, which was a brilliant success, he devoted two years to Europe, dividing his time equally between France, Germany, Spain, and Italy. In each country he gave himself unreservedly to the study of the musical idiom of the country, and made himself thoroughly acquainted with the works of the composers of the day. As a result of his studies, he found himself drawn strongly toward the French school in particular, and has since been recognized by many as a specialist in that school. He seems peculiarly endowed to penetrate into the style of French impressionism and succeeds in lifting this music beyond the plane of erudite intellect into the realm of pure feeling. As a player of the classics, Mr. Murdoch is highly individual, and for this reason his interpretations are of refreshing interest.

Mr. Murdoch made his first visit to this country in 1925, when he gave two New York recitals, and appeared once in Boston, all three appearances being under the patronage of the British Ambassador, Sir Esme Howard. His success was of such a nature as to warrant a second visit this coming season for a limited tour of the United States and Canada.

Ernest Davis Climbs Pike's Peak

While in Colorado recently, Ernest Davis accomplished the feat of climbing Pike's Peak. He walked both ways, the journey taking from 8 o'clock one evening until 3 p. m. the next day. There were thirty-five in the group which started the climb, but only seven made their goal.

SZIGETI



He is one of those whose personality is marked and striking, who need not follow in the ways of others, but strike out for themselves and reveal that which has never been revealed before. Just as Kreisler's style is one of conspicuous finish and elegance, Heifetz's one of cool detachment, so Szigeti appeals from the first in virtue of warmth and energy combined with a tone of the purest quality. It is in bowing, in the production of tone that he reveals himself a master violinist. The left hand is excellent, but not beyond comparison. We feel that other great violinists could play those notes with just such complete command of intonation and matchless agility. But no one else can play Bach with just that particular tone—eager, full, utterly free from roughness; "gripping" the cord of three or four notes; as rich at the point as at the heel. Others have mastered, and even turned to advantage, the peculiar weakness of the violin bow, which requires different pressure in each of its selections, point, middle, and heel. For Mr. Szigeti it would seem that these weaknesses no longer exist.—*London Daily Telegraph*.

SZIGETI

Writes of the

Baldwin

Let me say that whether in my own performances of Mozart, Debussy and others, or in listening to Casella's celesta-like chords in "Puppazetti" or to Paul Whiteman's snappy punctuation, I find the Baldwin in each domain equally and genuinely satisfying.

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Joseph Szigeti

Baldwin Piano Company

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Roxas Conducts

The Ruggero Settimo Fraternal Society gave a concert and reception in honor of Umberto Nobile, Italian Polar explorer, at Madison Square Garden on July 16, before a large and responsive audience. The musical part of the program was under the skillful guidance of the well known coach and conductor, Emilio A. Roxas, to whom great credit is due for the excellence and enjoyment of the numbers rendered. The orchestra, selected from members of the Metropolitan Opera Orchestra, made a fine impression under Mr. Roxas' baton in the March from Tannhäuser and numbers from La Forza del Destino and Carmen, the closing number being the Sinfonia from Nabucco by Verdi. There was also some good singing on the part of the following artists: Alberto Terrasi, baritone; Rita Mari, soprano; Nicola D'Amico, tenor; Della Samoiloff, soprano; Ivan Stechenko, bass; Cesare Nesi, tenor; Miss Gleason, soprano; Comm. Godono, tenor; Rita D'Asco, contralto; Marguerite Hamill, soprano; and Nicola Zerola, tenor. The evening proved one of artistic merit.

Nicholas Karambelas Pupil Distinguishes Herself

Beatrice Vasilakos, violin pupil of Nicholas Karambelas, played at Ida Haggerty-Snell's Sunday musicale on July 18, at her Metropolitan Opera House Studios. She gave several numbers with rich, full tone and beautiful bowing, eliciting much applause. Miss Vasilakos reflected much credit on her teacher, Professor Karambelas, who is a graduate of the Royal Conservatory of Naples, Italy. Mr. Karambelas has his studio in the Metropolitan Opera House building as well as in Newark, N. J. His pupils show artistic training of a high order and are sought a great deal for public performances.

Edwin Hughes Presents Jeanne Rabinowitz

The fourth musicale of the series offered by Edwin Hughes' artist-pupils during the summer master class session was an entire program by Jeanne Rabinowitz on July 21. The pianist opened her program with the Bach-Busoni Chaconne, followed by Walter Niemann's Romantic Sonata, three Debussy numbers, Seguidilla by Albeniz, and a closing group of Chopin. The Bach was artistic and impressive. Clean-cut execution, decisive rhythm and tonal beauty were the features. Niemann's sonata is a work seldom heard, but proved most effective by the brilliancy and piancy projected into the performance. The Debussy numbers were piquant and exquisitely expressed, while the Albeniz Seguidilla was

full of animation and vivacity. The Chopin compositions were played with a noteworthy intellectual conception, always throughout a singing tone and depth of expression. The audience called for several encores. Jeanne Rabinowitz has a big technic, fine interpretative powers, and in all is an artist of broad vision.

SAN ANTONIO, TEX.

SAN ANTONIO, TEX.—Mrs. A. McCollister and Mrs. E. P. Arneson recently presented a two-piano program which was greatly enjoyed. Mrs. McCollister gave a short talk, preceding each number. At the close, Olga Gullledge's song, San Antonio I Love You, was played in duo form (the arrangement by Mrs. E. P. Arneson) as a tribute to Miss Gullledge, who was present.

Gladys Couth Hodges, violinist, and Laura Flizola, pianist, were given the degree of Bachelor of Music from the Incarnate Word Academy when they were presented in joint recital.

Mrs. William Ward McDonald presented a number of piano pupils in recital.

The Chaminade Choral Society, David Griffin, director, entertained with the annual White Breakfast, at which time a program was presented by Ruby Perryman Hardin, soprano; William Turner, tenor, and Catherine Clarke, pianologist. The accompanists were Mrs. G. P. Gill and Catherine Clarke. Nat Washer spoke on Music in the Orient, and was introduced by Mrs. Houston Brown, chairman of the society. Mrs. Hertzberg gave a short talk of appreciation for the officers and participants on the program.

One of the largest school orchestras ever assembled in the south, with Otto Zoeller as conductor, was a feature of a concert and frolic given in the auditorium by the high schools. In addition to numbers by the large orchestra, the Senior School's Symphony Orchestra, of eighty, presented several numbers under the capable conductorship of Mrs. Zoeller. Other musical numbers on the program (which was varied) were by the High School Trio (winners of the state vocal trophy), and Walker Hancock and Margaret Hoefgen, violinists.

Helen Oliphant Bates, pianist, and Ethel Neal Matthews, reader, presented a joint pupils' program.

Nelda Hewitt Stevens, soprano, and Magdalen Massman, pianist, were heard in recital under the auspices of Barnard E. Bee Chapter, United Daughters of the Confederacy. The subject of the program was Phases of American Music. The artists are from the Society for Broader Education.

Pauline Stippich presented her piano class in recital. Irena Wisecup, pianist, gave a graduation recital at the San Antonio College of Music, John M. Steinfeldt, founder and president. Miss Wisecup, not yet sixteen, has been a pupil of Mr. Steinfeldt since she was seven, and has appeared in solo recital each year. The numbers on her program were played with fine musical understanding and technic far beyond her years. S. W.

Kathryn Meisle Bookings for 1926-27

Kathryn Meisle, Chicago Opera contralto, will open her coming season with a recital for the Seven Arts Society of Long Beach, Cal., this engagement immediately preceding her appearances with the San Francisco and Los Angeles opera companies, which will keep her busy on the coast until the latter part of October. Her eastern tour will open at Erie, Pa., on November 9, and will be followed by appearances in Lexington, Ky.; New Castle and Lancaster, Pa.; Buffalo, N. Y.; Springfield, Ohio, and Trenton, N. J. She will then go to the Middle West to sing in Chicago, Springfield, etc., before the end of the year. In



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ADAMO DIDUR

In addition to the splendid success that Adamo Didur, popular Metropolitan basso, enjoyed during the Baden-Baden season of opera, he sang in his native home city of Warsaw, Poland, in June, with the usual rousing receptions that his appearances there have always met with. Mr. Didur appeared in Boheme, in which Ganna Walska made her appearance; Faust, The Bartered Bride, and in his well known impersonation of Boris. Mr. Didur will spend the summer in Warsaw, returning to America in the early fall to resume his work at the Metropolitan Opera Company, of which he is a valuable member.

the New Year she will begin her first recital tour of the Pacific Coast, where she will give twelve concerts, beginning at Portland, Ore., and covering the principal cities in California. Miss Meisle is returning from Europe the middle of August. She has had many successful appearances abroad this summer, and plans to return there next spring for engagements in opera and concert.

Rose Florence in Paris Recital

Rose Florence, who recently returned to Europe to continue her studies in Geneva with Prof. Ketten, gave a successful recital in Paris after which she received very favorable press comment. Pierre Leroi, in Le Gaulois, stated: "Rose Florence gave evidence of her judicious selectiveness in placing on her program ancient and modern works, among which were French, Italian and American musicians, which she interpreted in their original language with unconstrained diction. A great musicality is at the base of her talent." The Paris Telegram commented that "she has a captivating manner of singing," while the Paris Times said that she "put enthusiasm and feeling into her songs and singing."

Summer Activities of Lillian Hunsicker

Lillian Hunsicker sang recently at the Sesqui-Centennial in Philadelphia, at West Park, Allentown, and in Central Park, a suburb of Bethlehem. She also is continuing her solo work at the Salem Reformed Church. Miss Hunsicker has been spending the past month at her summer home at Meadow Brook, Stettinville, Pa., resting between engagements. July 30 she will leave for a trip through Yellowstone and Glacier National Park, returning via the Great Lakes.

OBITUARY

Dr. Charles Wood

LONDON.—The recent death of Dr. Charles Wood, at the comparatively early age of sixty, removes from the world of music a man who was widely recognized as one of the best teachers of composition in Europe. He was the first to be awarded a fellowship for music alone at Cambridge (Gonville and Caius College). The present strong musical interest there is directly traceable to his efforts. Though his compositions are less numerous than those of Stanford and Parry, within the scope that he allowed himself Wood maintained an equally high level, and it is only due to his retiring nature that his name is not more widely known.

Harriet Martin Snow

Harriet Martin Snow, for many years well known in musical circles in Chicago, passed away at Butler, Pa., on July 14. Mrs. Snow was for several years connected with the Apollo Musical Club and the Mendelssohn Club as manager, and later managed local artists in Chicago. She had kept in close touch with the musical life of that city since she left there three or four years ago, and although she had been an invalid for the last few months, her mind had been as keen and active as always.

OPERA AT RAVINIA

SAMSON AND DELILA, JULY 18

RAVINIA.—Aida was scheduled for Sunday night, but owing to a slight indisposition Elisabeth Rethberg had to be excused, and Samson and Delila was substituted, with the same cast heard previously.

SYMPHONY CONCERT, JULY 19

Edward Johnson was the soloist at the second artists' concert on Monday night and proved as able a recitalist as an operatic tenor. His program was varied, superbly rendered, and the huge audience reacted as a man towards one of the most popular members of Louis Eckstein's personnel.

The Chicago Symphony Orchestra, Eric Delamarer conducting, played the various selections with that virtuosity expected from one of the leading symphony orchestras under the guidance of one of the youngest but foremost conductors of the day. It was another master stroke on the part of Louis Eckstein—again to bring to Ravinia Eric Delamarer, whose modesty is equalled by his talent.

DON PASQUALE, JULY 20

Donizetti's Don Pasquale had its premiere performance of the season with a cast headed by Vittorio Trevisan, king of operatic buffos. In the title role, Trevisan was capital. His Don Pasquale is a master study of an old, senile bachelor, tottering on feeble legs, whose vanity, arrogance and bad humor are as comically expressed as his good humor, wit and infatuation. His Don Pasquale is the portrayal of a man who has had his own way, who has lived well, and who, with one foot in the grave, believes himself yet a Beau Brummel—a man of manners, of temper, who takes himself very seriously and by so doing is doubly comical. Such comedy as Trevisan displayed in the role is too seldom found nowadays on the operatic stage. His comedy is never vulgar; it is always refined. Thus, his Don Pasquale was at no time grotesque, though it was the essence of drollery and deviltry. Time after time Trevisan had the audience in convulsions because of his antics, and his colleagues on the stage, as well as several noticed in the audience, had difficulty to restrain their laughter. It would be wrong not to state that Don Pasquale was Trevisan, who rose to stardom in the part and who was feted by an audience that really was amused to the nth degree by a man who should have been played up long ago by the Chicago Civic Opera as one of its trump cards and one of the greatest merry-makers of the operatic stage.

The balance of the cast was homogeneously good. There is a wide span between Fiora and Norina, yet Lucrezia Bori, a very versatile artist, is as much at home in a comedy as in a drama. Her Norina was exquisite, and by her singing and acting the diva shared first honors with Trevisan. Mario Chamlee made much of the role of Ernesto, his singing of the Serenade reaching the high water mark in the vocal aspect of the performance. Mario Basiola was a little heavy as Dr. Malatesta. Although the young baritone has a lovely voice it lacks agility in vocalism, and Donizetti's music cannot be interpreted as Verdi's. The score had a beautiful reading under the energetic baton of Gennaro Papi, and the stage settings were luxurious.

BARBER OF SEVILLE, JULY 21

Practically the same singers heard in Don Pasquale were cast in The Barber, as Vittorio Trevisan was Bartolo and Chamlee Almaviva. The role of Rosina was entrusted to that sterling artist and singer, Florence Macbeth, who has been heard so often in the part since she made in it her American debut in opera, that by stating she won again the full approval of her listeners is deemed sufficient at this time. Likewise, the Bartolo of Trevisan and the Almaviva of Chamlee are old acquaintances, always enjoyable to hear and to admire. Leon Rothier was Basilio and Basiola was Figaro. Papi conducted.

LA BOHEME, JULY 22

La Boheme had a second hearing with the same cast heard previously with the exception that the role of Rodolfo was sung by Edward Johnson, who made a hit in a part in which he previously had not been heard at Ravinia.

LA JUIVE, JULY 23

La Juive, in French, brought a huge audience to Ravinia, all desirous of hearing Elisabeth Rethberg in a role completely new to her—that of Rachel, which on this occasion she essayed for the first time on any stage. Ravinia has made many of today's world renowned singers and it has added to the reputation of others, while there also the repertory of many of the best singers of the day has been largely increased. It was at Ravinia that Rosa Raisa last year essayed the role of Butterfly for the first time, and to mention other singers who have at one time or other appeared for the first time on any stage in new roles at Ravinia would necessitate a special article.

Rethberg's portrayal of Rachel will stand high among her stellar roles. True, she has not yet fully developed the part, but at its repetition one should be willing to travel many miles to hear her again, as her study of it is in the right direction. Her Rachel is an obedient girl, submissive, sweet, good to look upon and delightful to hear. The other principals were all that could be desired, and just as the leads were well taken, so can the same be said truthfully regarding the impersonators of the minor roles. The chorus sang well, the ballerines deserve praise, the stage settings were magnificent and the orchestra under Hasselmans played convincingly if not enthusiastically.

MANON, JULY 24

After the Puccini Manon Lescaut, Massenet's Manon is doubly interesting. While many prefer the Puccini version, others favor the Massenet score. Generally, a second edition of an opera is less successful than the first. It is said that Leoncavallo's La Boheme would have met with success had not Puccini's version seen the limelight in advance of the one written by the composer of Pagliacci, who also wrote music to La Tosca; and had not Massenet's Manon preceded the Puccini work, the latter would surely have been more popular than it has been. Its popularity at Ravinia is incontestable. To report faithfully—they like Manon Lescaut of Puccini at Ravinia better than Manon of Massenet. This performance will be reviewed next week. RENE DEVRIES.

Gray-Lhevinné Re-engaged Again

The enthusiasm at the recital of Estelle Gray-Lhevinné at the Bloomsbury Penn State Normal School was so spon-

aneous and the audience on June 29 of over 1,000 persons was so responsive that this artist was at once re-engaged for another recital in the same auditorium under the same auspices for next October.

The Bloomsbury Normal has recently had recitals by Elly Ney and Albert Spalding and prides itself upon engaging some splendid artists each season. The Gray-Lhevinné ovation was a tribute to her personality and artistic worth.

Tillotson to Spend Next Year in London

A resumé of Frederick Tillotson's activities during the past season furnishes an interesting commentary on his growth as an artist and his promise for the future. This pianist, who has had highly successful appearances as soloist



Photo by Davis & Sanford

FREDERICK TILLOTSON

with the Boston and the People's Symphony orchestras, gave twenty concerts last year. These included:

Bowdoin College, Brunswick, Me.*
Warren Conservatory Music Series, Warren, Pa.*
Boston Music Lovers' Club*
Boston MacDowell Club*
Plymouth*
Dartmouth College
Exeter Music Club
Milton, Mass.
Hunnewell Club.
Fay School, Southboro, Mass. (two appearances).
New England Federated Music Clubs at Hillsboro.
Recital, Jordan Hall, Boston.
*Return engagements.

In addition there were three pupils' recitals, two in Steinert Hall (Lillian Winer and Manuel De Haan) to very large audiences; also six radio broadcasts by pupils.

Mr. Tillotson will give another Jordan Hall recital next season, and advance bookings indicate a lively demand for this admirable artist. At the close of his work next year Mr. Tillotson intends to resume his studies in London with Tobias Matthay, remaining there for a year, possibly more.

Joseph Szigeti's London Success

So great was the success of Joseph Szigeti at his London recital, which was to have been the only one this season, that he was persuaded to return for a second on July 3. No violinist in years has been acclaimed in London so enthusiastically and unanimously as Szigeti upon his return from America. The following excerpt from the London Daily Telegraph is characteristic of the praises of the entire London press:

"On Saturday afternoon, at Wigmore Hall, an audience of connoisseurs attended the recital of Joseph Szigeti, who had returned thither after too long an absence, and surely the general opinion was that the young Anglo-Hungarian was not merely master of its possibilities. He played a superb arrangement by Siloti of Bach's Partita in E minor—a first performance in this country; he played the aforesaid Chaconne as it is most rarely played—a marvellous kaleidoscope of color; he played the somewhat 'old-fashioned' but delicious Sonatina in D major of Schubert, two little pieces of Darius Milhaud, Kreisler's paraphrase of a Slavonic Dance of Dvorak, and the Debussy Sonata for violin and piano—having, in the pieces with piano, an admirable collaborateur in Mr. Max Pirani. In everything he undertook one was made conscious of exceptional musicianship, musicianship of the kind that has no truck with graces of the superficial sort. Flamboyancy does not belong to his equipment, though an extremely well-cultivated technique does; nor does he employ the tremolos artifices of a shoddy romanticism. He gave us pure Bach in that Chaconne, and in that Partita—Bach human and highly sensitive, Bach intellectual and proud. From the opposite side, so to speak, of an artistic philosophy, he gave them to us with disarming sincerity and impeccable execution. What more can one say of this quiet, unobtrusive, and most cultivated artist but that his work is faultless and that he plays to us far too seldom?"

Speaking of the performance of the Bach Chaconne, the Times said that "A more arresting interpretation has not been heard for a long time. . . . It was masterly, not only in the ordinary way of violinistic control, but by the fact that his effects of nuance, phrasing, the hundred and one subtleties of bowing, gave an interest which always had real musical value."

"Enchanting grace and delicacy remained the more predominant characteristics of Joseph Szigeti's playing at Wigmore Hall," said the Sunday Times. It also points out "his remarkably broad and vital playing of the Bach Chaconne."

"Such playing as this," it continues, "at once brilliant in technic and thoroughly musical in feeling, sets a standard by which only the select few can reasonably be judged."

Alma Simpson and a Spanish Orchestra

The rondalla Usandizaga arrived here ten days ago or so. A rondalla is something new to music in America—a special variety of Spanish orchestra and the Usandizaga group is reputed to be the best of them. It is an ensemble of ancient string instruments formed fifteen years ago, when its members graduated from the University of Salamanca, where the rondallas or college serenaders were conceived in the sixteenth century. This ensemble is composed of first and second bandurrias, guitars and lauds, all instruments of early Spain, used then for interpreting folk tunes and dance rhythms from which the works of modern Spanish composers have been inspired and for the traditional interpretation of which this rondalla has won world-wide recognition.

The rondalla came to this country at the invitation of Alma Simpson, who next season will make a specialty of recitals sung in costume, of Early and Modern Songs of Spain and Hispano America, in which she will be accompanied by the rondalla. Miss Simpson calls her program Cantos Y Tonadillas. She has just returned from Spain where at Barcelona, the musical capital of the country, she gave several recitals of the native songs, both ancient and modern, and received most extraordinary notices, especially for a foreign singer. Her recitals have also been given in the leading cities of the Latin-American Republic with unbroken success.

The first appearance of the rondalla was at a private musical evening at the home of Mrs. Clarence Julian Levi on Thursday evening of last week. The audience of chosen lovers was most enthusiastic both towards the playing of the rondalla and the singing of Miss Simpson.

Klibansky Singers Well Received

Laura Townsley McCoy made a favorable impression with her excellent interpretations at a concert at the Teachers' Convention in St. Paul, the daily papers commenting highly on her singing. Fanny Block made two successful appearances with the Goldman Band on July 13 and 14, in Central Park and at New York University. Sam Wolf was engaged for a concert in Atlantic City on July 17.

Mr. Klibansky is at present holding master classes at the Chicago Musical College, where he has some beautiful voices under his guidance. He gave his first recital on July 9 and was heartily applauded by an enthusiastic and large audience. He sang songs by Handel, Franz, Brahms, Debussy, Tosti, and a group of English songs.

Carl Busch's Prize Composition Played

At a concert given recently at Washington, D. C., by the United States Marine Band, Capt. William H. Santelmann, leader, Carl Busch's Symphonic Episode, A Chant from the Great Plains, was played. This composition received a prize of \$250 offered by the Goldman Band for the best original work for military band, the judges being Percy Grainger and Victor Herbert. The score is published by Carl Fischer, New York.

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(Mr. Samoiloff was the speaker at the annual convention of the Oregon State Music Teachers Assn. at Roseburg, Oregon, in May)

Until August 21st Mr. Samoiloff is conducting his twelve weeks Master Class for the third consecutive season in San Francisco

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Herbert Witherspoon's Repertory Class

Success and luck are not synonymous, as success generally comes only to those who work toward the betterment of others as well as striving assiduously towards a higher knowledge in one's own profession.

A year ago, Herbert Witherspoon was elected president of the Chicago Musical College—an institution with which he had been associated previously for many seasons as guest teacher and where his high record of efficiency had made a deep impression on Carl D. Kinsey, general director of the school, and his associates. When Mr. Witherspoon was elected, much comment was heard in the city by the lake as to the reason that prompted Mr. Witherspoon, and his wife, Florence Hinkle, both prominent and popular New Yorkers, to establish themselves in Chicago, many wondering if the Witherspoons' work would be as appreciated in Chicago during a twelve months' season as it had been in New York. Herbert Witherspoon's success in Chicago during his first year's residence there has not been a surprise to his many admirers and followers who know Witherspoon the man as well as Witherspoon the artist and musician, but his big achievements at the Chicago Musical College have, to say the least, astounded many resident musicians.

Having heard so much about Witherspoon's great success as a musical educator, a representative of the *MUSICAL COURIER* made up his mind to witness Witherspoon at work and to that end asked permission of the famous voice instructor and pedagogue to be present at one of his repertory classes. The permission having been granted, the writer found himself the only outsider in the recital hall of the Chicago Musical College on Friday afternoon, July 16, and the lesson received was an explanation of the success of Witherspoon in the musical world.

Fifty-two students and the writer were seated when Witherspoon appeared on the threshold. Smiling, he reflected happiness, and his very looks gave confidence to his numerous students. A doctor must necessarily give confidence to his patients; it is part of his work, for, even though that doctor be brilliant, his knowledge profound, and accurate his diagnosis, should he look even a little doubtful as to the ultimate success of the recovery of his patient the latter would feel that something was wrong. Thus, the appearance of Witherspoon deserves at least passing comment. The writer felt that he was sure of himself, that he knew his subject, that he was a master who was to give of his very best to the many disciples assembled in that large room to imbibe some of his learned instruction.

"We will look over Elijah and Creation today," began Mr. Witherspoon. "Who among you, young students, know Hear Ye, Israel?" Several hands were raised and from among them was chosen a soprano, student of Witherspoon since the beginning of the summer period, who came forward. She was permitted to sing but one bar when stopped by the distinguished instructor, who began to dissect the aria so well that the writer, who has heard it for many more years than he cares to tell and by many world famous oratorio sopranos, felt that the aria was new to him—there was so much that he had not suspected being contained therein.

"I can see from the beginning how you are going to sing the number. Look at the way you are standing, look at the position of your arms, of your body! Do you really believe that standing as you do you will carry the message of the



HERBERT WITHERSPOON,
President of the Chicago Musical College.

number? There must be coordination of thought between body and mind, and even though in oratorio gestures are not permissible, those gestures must be sensed by the interpreter so as to carry the different moods contained in the number and thus giving more force, more color to your interpretation. Now, let us start all over again!"

The young lady, a clever woman, understood quite well what Mr. Witherspoon had conveyed to her and that first bar was so commanding that Hear Ye, Israel meant something to those who heard it and that something was what Mendelssohn had tried to express in this famous selection.

It would take many pages to report faithfully what the writer heard during the short time he spent in Mr. Witherspoon's repertory class, but he is willing to admit candidly and truthfully that he had never thought so much could be learned in such a short time, and happy must be those fortunate enough to receive such a wonderful lesson twice a week under such an able mentor as is Herbert Witherspoon.

Later in the day the writer asked Mr. Witherspoon a few questions, not intimating that the information derived from his answers would be reported in the *MUSICAL COURIER*; however, these facts are published for the good of the profession.

The first question asked Mr. Witherspoon was: "Do you prepare your lessons, or is your knowledge of oratorio and opera sufficient to permit you to go before your class without preparing your program in advance?"

"I prepare my lessons days in advance—I should say, evenings in advance. I believe that in order to be good to himself as well as to his students a teacher must study a great deal. First of all, he should study each one of his students separately, for what may be good for one may be poison for another. Then one must know in advance what

he is going to do and not come to the studio without knowing what he is about. If a teacher only comes to his studio and gives his lessons, then goes home and enjoys himself, the student will have little to expect; but there is more than just giving lessons. Each lesson needs preparation. Do you think a surgeon will perform an operation without studying his case? Certainly there are some surgeons who do that and they may do it well, but not with the security of one who has studied the case carefully, not only with the patient but also alone in his own study. What would you think of a lawyer of renown who would go to court without preparing his plea? He might win the case, being a forceful orator and a convincing speaker, but one day he may lose a case that could have been won if prepared in advance, and that's my very point.

"In everything you do you must be prepared, especially for what you do not expect. Did you notice during our class today the many questions that were asked by men and women who really know what they are talking about? One cannot answer them at random; one must tell them what's what, as each one makes notes, and if I were not to prepare my lessons night after night, I would find myself in a quandary some day. I should be, to say it in a familiar way, up against it, and this would never do. The knowledge of opera that I have acquired by singing for many years at the Metropolitan in opera; of oratorios by having sung them with leading oratorio societies, and of the song literature that I have obtained through my many concerts and recitals, are things of yesterday. Not half as important to me are those appearances as they may be to others. To me they are things of the past—therefore not to be forgotten but remembered as pleasant memories, but not of sufficient import to give good lessons, to bring about results from my students. What I have done does not help the students. What I can do for them is what they want to know, and in order to give them the full benefit of my instruction it is up to me to keep up my study, to read a lot, to listen to music—not only vocal but instrumental as well,—to keep abreast of the times for fear of retrograding, and to keep as well as possible so as to be fresh every day—fresh in mind and body,—thus giving the students 100 per cent. of artistic value."

After listening to Mr. Witherspoon's frank answers and after witnessing his repertory class, the writer well understood why Herbert Witherspoon is so much sought after by students, why he is so successful in his studio, and why under his guidance the Chicago Musical College has won renown as a conservatory of the highest artistic standards. Success does not come to the one who waits for it, and renown came to Witherspoon not only through his brilliant career as an operatic, oratorio and concert singer, but also through the many students of world-wide reputation who at one time or another have studied under his able guidance and have gone out into the musical world prepared not only as vocalists but also as all-around musicians.

Hollywood Bowl Concerts

LOS ANGELES, CAL.—The second program of the Hollywood Bowl summer symphony season had the baritone, Jerome Swinford, as guest soloist, July 8. His voice proved delightfully flexible, of almost basso quality, and he showed it off to great advantage in his selections. His first offering, Tchaikovsky's Song of the Pilgrim, beautifully supported by the orchestra under Emil Oberhoffer, was well received and he was recalled several times. His second group, Handel's Where'er You Walk and Beethoven's Nature's Adoration, were particularly suited both to his voice and the size of the Bowl. Mr. Oberhoffer, as usual, captured his audience with the first number and held all spellbound to the end. Lalo's overture, Le Roi d'Ys, opened the program; Goldmark's sparkling Scherzo, op. 45, was received with enthusiasm. Ravel's Serenade of the Jester was played for the first time here and received an ovation that indicates a permanent place on Los Angeles programs. The Beethoven Symphony No. 6, in F major (Pastorale), op. 67, formed the piece de resistance of the program, occupying the last half. Under the splendid baton of Mr. Oberhoffer this work was given a masterly performance. Large crowds are drawn to the Bowl every evening. About 450 visiting editors, in convention at Los Angeles, were guests at the Thursday concert.

The July 9 concert had no soloist. The excellent orchestra, under Emil Oberhoffer, was sufficient, however, to draw a large audience. The program opened with Beethoven's Lenore overture, followed by the Nocturne and Scherzo from Mendelssohn's incidental music for The Midsummer Night's Dream. The novelty of the evening was Respighi's symphonic poem, The Pines of Rome, in four movements. This was given without pauses. The nightingale's song in the third movement was played by a Victor record on a Victor electrola and a very realistic effect was produced. This symphony was new to Los Angeles. Hugo Kuckhoffer, announcer for the Bowl, made a little address of welcome in which he eulogized Mrs. J. J. Carter, for which he was warmly applauded. Brahms' Symphony No. 4 in E minor, op. 98, formed the latter half of the program.

The final program of the week, on July 10, opened with Beethoven's first symphony in C major, op. 21, and Liszt's symphonic poem, Les Preludes, which is very popular with Los Angeles audiences; greatly enjoyed were Conductor Oberhoffer's readings. The last half of the program was devoted to Wagner, with the Prelude to Lohengrin; Siegfried's Apostrophe of Brunnhilde, Siegfried's Death, and Funeral Music from Gotterdammerung and the Prelude to the Mastersingers, which closed the program.

July 12 the colored churches of Los Angeles staged a choir contest at the Bowl for a silver cup. A large crowd attended.

B. L. H.

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THE PICK OF THE PUBLICATIONS

Books

(Oliver Ditson Co., Boston)

Melody Writing and Ear Training, by Frances M. Dickey and Eilene French.—This is a small sized book of a little over a hundred pages to be used as a practical course in elementary theory. The method is traditional and the tunes used by way of illustration are many of them folk songs and the others familiar. The work is well graded and should prove useful to beginners.

Piano

(J. Fischer & Bro., New York)

A Shanghai Tragedy, by Abram Chasins.—Chasins has proved himself to be a writer of great originality and decided humor. He creates with skill and his music will interest pianists. He seems to have a particular leaning toward the oriental and attains the proper color to suit his titles. This work is the first of a set of three.

Pastoral Fantasy—At the Zoo, by Sturkow-Ryder.—Here is program music pure and simple. The parts have the following titles: The Sunday Crowd, The Avenue of Trees, Foxes, Deer Park and Kangaroos, The Jolly Throng, Sea Lions, Polar Bears, Eleven o'Clock and the Chimes, The Lion, The Big Boa-constrictor, Children at Play, The Aviary, Pelicans and Ducks, Prairie Dogs, Back to the Cars. The music consists of a set of variations on a short theme which forms the subject of the opening number. In spite of the name it is not children's music and much of it is of considerable difficulty.

(Carl Fischer, Inc., New York)

Master School of Modern Piano Playing and Virtuosity, by Alberto Jonas.—At hand is the fourth of the seven big volumes which constitute this great piano method. This volume, which is bound in cloth, contains about three hundred pages of sheet music size paper. As has already been stated in earlier reviews, Alberto Jonas has written and compiled this method from the compositions and pedagogical works of classic writers and has been assisted by many of the leading concert pianists of the day. There is an astonishing list of great names in the front of the work. This volume deals with thirds and sixths and other forms of double notes. The book is so absolutely complete that it is impossible for this reviewer to imagine that anything further can be said on the subject. No student's or teacher's library is complete without it.

Five Piano Compositions, by Jean Gerardy.—The set is entitled In the Country and deals with various moods of nature. Most of the pieces are rather short and all of them are extremely colorful and beautiful. They are of varied difficulty, some of them being quite easy and others demanding an advanced technic. Pianists in search of new material will do well to look these pieces over as they are quite out of the usual run.

Violin

(Carl Fischer, Inc., New York)

Scherzo-Improptu, Grieg.—A new transcription of this popular piece by Joseph Achron.

Minuet, Bizet.—A transcription for violin and piano by N. Kassmann.

Flonzaley Quartet, Favorite Encore Album, collected and revised by Alfred Pochon.—Three volumes containing twenty-nine pieces for string quartet.

Leopold Auer Graded Course of Ensemble Playing, supplementing the Leopold Auer Graded Course of Violin Playing, by Leopold Auer and Gustav Saenger.—This is in six books as follows: 1. Preparatory Grade. 2. Pre-elementary grade. 3. Pre-elementary grade, continued. 4. Elementary grade. 5. Elementary grade, continued. 6. The Higher positions. The material is arranged for four violins with and without piano, except the second book which contains ninety-six duets for two violins.

Cello

(Carl Fischer, Inc., New York)

Two compositions for cello and piano, by Jean Gerardy.—These are entitled, Serena con Dolcezza and Frivole. They are dedicated respectively to Fritz Kreisler and Pablo Casals and are so good that these great artists will quite certainly use them. Their difficulty is not so great that they are not quite within the reach of amateurs, and they should become popular.

Franklyn Carnahan Pupil Scores Success

Franklin Carnahan, well known musician of Cleveland, presented his pupil, Alethe Aileen Wood, in recital at his Cleveland studios on June 18, and that she created an excellent impression was evident from the spontaneous applause accorded her by the audience. On June 22, Miss Wood again charmed a large audience in the auditorium of the Kent State Norman College, when especially well played were the Chaconne in D minor, Bach-Busoni; rhapsody in B minor, Brahms, and the concerto in A major by Liszt. According to the Kent Courier of June 25: "Her command of tone color was astonishing. In her first group, the Bach-Busoni Chaconne, she displayed a superb delicacy and lightness of touch. With the Chopin numbers she was at her best and finished in a blaze of applause with the Liszt concerto, exacting in its technical requirements and played with a finished degree of skill. Her excellent rendition of all numbers speaks highly for Mr. Carnahan, from whom the artist has received her training." The Kent Republican paid tribute to the young pianist by stating: "One caught the text of the composers in the singing notes of the instrument that unfolded it from depths of musical mastery under her touch." The orchestral score for the Liszt concerto was played in a musicianly manner by Mr. Carnahan at the second piano.

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CHICAGO.—Every week, on Tuesdays and Fridays, at the American Conservatory, Henriot Levy holds interpretation classes. On July 21, a representative of the MUSICAL COURIER was among the many listeners who jammed his studio to suffocation. Several of Mr. Levy's talented students were heard, and if so much is written hereabout Jeannette Eppstein, it is due to the fact that this young lady—a mere child—may already be looked upon as a professional pianist. She was heard in the first movement of the Chopin concerto, which she played with the maturity and security that generally comes only with long experience. Miss Eppstein is not a prodigy, but is a fine pianist—one who puts her whole self into her work, who loves to play and has a feeling for the composition and reverence for the composer. Her interpretation of the Chopin concerto is that of an artist of the keyboard. Rather frail of appearance, but wiry, she is the possessor of ten steel fingers that respond to her most minute demand. Her dynamics have the vitality of a man and her pianissimos are lovely, so soft is her touch. Her runs were accurate, as her technic is facile and impeccable. Mr. Levy has in this young girl one of the most talented students that it has been our pleasure to listen to in many a day, and that she has been rightly schooled was manifested throughout her playing, which left nothing to be desired.

POUL BAI RECITAL OPENS THIRD WEEK AT BUSH

The third week of the Bush Conservatory summer term began with Poul Bai's song recital on July 19. A fine

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artist, Mr. Bai affords his listeners much enjoyment and always gains their hearty approval. Such was the case on this occasion when the gifted Danish baritone set forth beautiful singing of groups by Beethoven, Franz, Grieg and Jeanne Boyd, and the aria Credo from the Verdi opera, Otello. His baritone voice of wide range and voluminous quality is so well guided by its possessor that he is capable of singing a demanding operatic aria as pleasingly as a lighter number. Mr. Bai sings German, Italian and English as intelligibly as his native tongue, and thus his varied program was greatly enjoyed by his listeners, who recognized in him a splendid artist with a message to deliver and the vocal qualifications with which to set it forth most artistically. A very enjoyable recital even on a sultry night.

ARTHUR DUNHAM'S ORGAN RECITAL

Another of the very interesting recitals of the Bush summer series was that given by Arthur Dunham, organist, on July 21, on the big eighty-stop Skinner organ of the First Methodist Church in the Chicago Temple Building. Arthur Dunham has long ago established a reputation as an excellent organist, and when this splendid new organ completed in the new Temple Building, the First Methodist Church selected Mr. Dunham as official organist and he now occupies the post, one of the finest positions for an organist in the entire country. Not only is Mr. Dunham a fine organist, but he is also an all-around musician of first order and a fine conductor as well. A large audience gathered in the beautiful, cool chapel and heard organ playing better than which would be difficult to imagine. There were three Bach numbers, including the Fantasy and Fugue in G minor, Adagio and Dolce from the third Trio Sonata and Passacaglia and Fugue in C minor, Clokey's Suite, Mountain Sketches, and numbers by March, Jacob and Franck, all of which received masterly interpretations at the hands of this fine artist. It is just such playing that is making the organ more and more popular as a concert instrument.

SILVIO SCIONTI AND MARIE ZENDT IN RECITAL

Perhaps America is no longer the land of the free, yet it is doubtful if anywhere else in the musical world a recitalist could appear in his shirt sleeves at a public recital. This innovation, however, was introduced here by Silvio Scionti, distinguished pianist, who made himself quite at home, appearing on the stage of Kimball Hall on July 21,



JEANNETTE DURNO

one of the hottest days of the summer, coatless. Many men in the audience would have liked to follow his example, and, as a matter of fact, several did—and why not? Mr. Scionti played in his first group three Brahms numbers in a manner entirely to his credit and to the enjoyment of the audience, among which were noticed about twenty-five nuns, as it is well known that probably no other pianist-teacher has as many nuns as students. Marie Sidenius Zendt in a beautiful gown and picture hat, she, too, was heard in her first group and disclosed anew the purity of her voice, her fine phrasing, clear enunciation, and by stating that the audience reacted to her enthusiastically seems at this time sufficient to show that Mme. Zendt has fully recovered from her long illness and has returned to the concert platform fully rested and in superb vocal form. She was accompanied at the piano by

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whose versatility is not confined to her superlative skill as a cellist and her delightful singing to her own harp accompaniments, but includes house painting as well, as may be seen from the accompanying picture of the artist at work. Lately she has specialized in garages, and her enthusiasm for aviation will perhaps induce her to undertake the decoration of a hangar.

accompanist and coach and a recognized authority on vocal literature, is assisted in these classes by the following artists: Williams Phillips, Alice Phillips, Mme. Nellie Gardini, Leola Aikman, Watt Weber, Maude McKenna, Grace Holverscheid, Kathleen Ryan, Stella Trane and Helen Pratt. In connection with the Opera Class, Mme. Gardini gave an interesting talk on student life in Europe and the requirements, particularly in languages, for students preparing for opera. William Phillips covered the development of French music, from the thirteenth century to the present day. In the final class of the series, on August 2, Mr. Nelson will discuss American Songs; Helen Pratt, contralto, will be the assisting artist.

RECITAL AT MACBURNIE STUDIOS

One may always be assured of well chosen programs, made up from Thomas N. MacBurnie's vast repertory of worthy and unique compositions whenever recitals are given under the auspices of the well known MacBurnie Studios. Not always are the artist-students giving the programs on these occasions possessed of unusual voices, but always there is noticeable in their singing artistic style, clear enunciation and particularly skillful interpretation. The program for July 14 was given by Louise Waincott, who, in her rendition of a program comprising Handel, Wilson, Veracini, Grechaninoff, Alabieff, Jacobson, Bagrinofski, Donaudy, Campbell-Tipton, Alice Barnett, Hageman and LaForge, proved another worthy disciple of Thomas N. MacBurnie's successful vocal method.

GLENN DRAKE'S RECITAL AT BUSH

At Bush Conservatory Recital Hall on July 22, there gathered a large audience to listen to the recital presenting Glenn Drake, one of Chicago's most popular young tenors. Possessing innate lyric quality of voice and having added linguistic proficiency and musical intelligence, Mr. Drake has come forward surprisingly fast, while his appearances have gained immediate recognition. In especially good voice, he sang beautifully and not once did he sway from the high standard which he set for himself at the beginning in his

singing of Bononcini's Per la gloria, Scarlatti's Sento nel cuore and Barthelmy's Chi se ne scorda. Mr. Drake has a natural and simple style of delivery and sings without effort or affectation and thus charms his audience. The M'Appari from Flotow's Martha was rendered with due feeling, a fine sense of pitch and surety in phrasing; likewise the Questa e quella from Rigoletto. There were lighter numbers by Bridge, Paladilhe, Rachmaninoff, Chaminade, Mana-Zucca, Merikanto and Dickson, all of which greatly pleased the listeners, and there was spontaneous enthusiasm throughout the program.

CHICAGO MUSICAL COLLEGE NOTES

Willy Goldsmith, pupil of Alexander Raab, is the winner of a Juilliard Foundation Scholarship.

Lucille Gowey, pupil of Mme. Arimondi, sang in Joliet with the Little Symphony. Marjorie Montello, another pupil of Mme. Arimondi, will give a recital, October 2, at the Studebaker Theater. Adele Ruthstein, also from Mme. Arimondi's class, was soloist at the Shoreland Musical Afternoon recently.

Dawn Hulbert, student of Graham Reed, appeared in a joint recital with Hans Hess, cellist, at Normal University, July 13.

Many students from all parts of the country and several prominent picture organists are studying with Charles H. Demorest this summer. Demonstrations are given during the summer, the next one occurring July 31.

JEANNETTE DURNO PRESENTS STUDENT IN RECITAL SERIES

In connection with her summer master class, Jeannette Durno is presenting her artist-students in a series of five recitals at her charming residence studio on Friday evenings. The first of these was given July 16 by Dvora Dienstova, whose rendition of a fine program further advanced her along the road to success.

Olga Sandor, an unusually talented and well trained pianist, furnished the program for the second Friday—July 23—Miss Sandor is continually making new strides in her art and each new hearing proves that she is advancing along sane and careful lines. Her splendid interpretations proved Miss Durno's efficiency as a teacher, for such playing as Miss Sandor sets forth is rarely heard among students, from which class she should from now on be considered graduated. A young pianist who can render such a taxing program as was Miss Sandor's task on this occasion and play it as well as she did is not an ordinary artist-student. As has often been said in these columns that Miss Sandor has much to recommend to the public, and before very long she should be heard from in the professional field. Her program, listened to and enthusiastically applauded by a large gathering, included the Bach Prelude and Fugue in F major, Rameau's Tambourine, the Gluck-Sgambati Melody, Scarlatti's Pastorale and Capriccio, Chopin's C sharp minor Nocturne, C major and C minor (Revolutionary) Etudes and Barcarolle, a group by Palmgren, Carpenter, Griffes, Moussorgsky and Liszt and the first two movements of the MacDowell D minor concerto. As always, the second piano parts were well played by Miss Durno, whose fine artistic accompaniments added much to the enjoyment of the concerto.

AMERICAN CONSERVATORY NOTES

Eva Polacoff, violinist, student of the violin department, was selected by the Juilliard Foundation for a full senior fellowship for next season. Jeannette Epstein, pianist, pupil of Henriot Levy and Erwin Fisher, pianist, pupil of Louise Robyn, were winners of Junior Fellowships offered by the Foundation.

Elma K. Stewart, graduate of the Public School Music Department, class of 1926, has been engaged for the position of teacher of school music, Mooseheart (Ill.).

Marcella O'Brien, graduate of the class of 1925, was recently appointed teacher of music, Lake Linden (Mich.).

The Public School Music Department is enjoying a very large attendance this summer. Special features of the work are the post-graduate courses by John Kendel, state director of music, State of Michigan, and the classes in Musical Appreciation by Margaret Streeter of the Victor Talking Machine Company.

ANNA GROFF-BRYANT STUDIOS

Anna Groff-Bryant, vocal educator, specialist and instructor, leaves for San Francisco, at the close of her summer classes in Chicago, July 30. She is going there on invitation of her artist-teachers and pupils, who are well known singers—Homer DeWitt Pugh, leading tenor and

AMUSEMENTS

MARK D BROADWAY AT
STRAND 47th STREET
DIR. JOSEPH PLUNKETT

SECOND WEEK

RUDOLPH VALENTINO in
"The Son of the Sheik"

with VILMA BARKY

STRAND SYMPHONY ORCHESTRA

choir director of San Jose (Calif.), and Gertrude Ogden O'Neal, soprano of San Francisco. A large class of students has enrolled for the five weeks' session, which begins August 3 and closes September 4. Mrs. Groff-Bryant will return to Chicago, September 8, and open her fall term September 13, in her studio in the Fine Arts Building.

MME. DELIA VALERI TO REMAIN IN CHICAGO

Though it is not official, this office is in a position to inform the readers of the MUSICAL COURIER that Delia Valeri, famous voice teacher, will open her own studio in Chicago next fall. Mme. Valeri, according to reliable sources, has already rented near the Gold Coast a very sumptuous apartment, but in all probability her studio will be located in the "loop" music district.

JEANNETTE COX.

Herbert S. Sammond Active Musically

Ethel Heeren, the blind soprano who won the gold medal offered this year by the New York Music Week Association for the best coloratura voice, is a pupil of Herbert Stavelly Sammond, with whom she has been a scholarship student for the past two years. In an interview in the New York Evening World of June 14 Miss Heeren praised Mr. Sammond highly for his splendid instruction and stated that "He deserves all the credit for my winning the medal." Mr. Sammond has a Choral Union at the Middle Collegiate Church, New York, where he is the organist. Miss Heeren sang in the choir, sitting beside a girl and literally taking the words and notes directly from her mouth. Upon discovering this, Mr. Sammond tried Miss Heeren alone and quickly realized that she had marked musical talent. He then took her as a scholarship pupil, and now believes that in two or three years she will be ready for the concert stage.

Included among Mr. Sammond's many musical activities are: organist of the Clinton Avenue Congregational Church, Brooklyn, a post he has held for fourteen years; conductor of the Morning Choral of Brooklyn and also of the Elizabeth Oratorio Society. In addition to his classes in Brooklyn, he teaches at Asbury Park once a week.

Genevieve Sidwell, soprano, and Howard S. Pember, tenor, artist-pupils of Mr. Sammond, assisted by Marjorie Sammond, pianist, gave a well arranged program at Berkeley-Carteret, Asbury Park, N. J., on which occasion Lauretta Thomson was the assisting accompanist.

Program at the Strand

The bill at the Strand Theater for the week of July 11 was an unusually well arranged and enjoyable one. The feature picture, Men of Steel, starring Milton Sills and Doris Kenyon, was interesting and finely produced. Joseph Plunkett's prologue to the picture, with Edward Albano and a fine male ensemble of twenty, added to the atmosphere of the picture, the singing being nicely balanced. The attractive settings by Henry Dreyfuss and Jacques Grunberg's tuneful music, each played a part in making an artistic whole. Of course there was the usual topical review which always goes big.

Last week marked the first public appearance of the great radio favorites, The Happiness Boys—Billy Jones and Ernest Hare—who received a rousing reception which they justly deserved. The bill went off with a snap from beginning to finish and the vast audiences were not reluctant, despite the heat, to show their appreciation.

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FRANTZ PROSCHOWSKY

Author of "The Way to Sing."—Published by C. C. Birchard, Boston, Mass.

Amelita Galli-Curci Says:

THE AMBASSADOR—NEW YORK

Dear Mr. Proschowsky—

Having been associated with you for the past eight weeks, let me express my appreciation of your thorough understanding of the TRUE ART of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. It is with a feeling of great satisfaction that I recommend to you those artists and students who seek the truth in singing—the beautiful and lasting art of "BEL CANTO." Gratefully yours,

AMELITA GALLI-CURCI.

February 23, 1923.

GALLI-CURCI

Phone Endicott 0139

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NEW YORK JULY 29, 1926 No. 2416

The love of money is also the root of much music.

Duels are to be allowed again in Italy. With music?

If the British really rule the waves, maybe they are responsible for the static in our radios.

Those who are able to pronounce the name "Scheherazade" correctly do not necessarily enjoy the composition more on that account.

Arthur Honegger, most promising among the younger men in Paris, has ventured into matrimony. His bride was Mlle. Andrée Vaurabourg.

The pterodactyl never has reappeared, but Bach has come back with a vengeance, thanks muchly to the recitals of that master's piano music by Harold Samuels.

Paul Hindemith's new opera which will have its premiere in Dresden in November next, is called Cardillac, but assurance is given that it has nothing to do with Detroit.

Mattia Battistini, Italian baritone, who has the unique distinction of never having visited America in all his career, will shortly celebrate the fiftieth anniversary of his debut in opera.

Mendelssohn, Moszkowski, and Rubinstein need not feel badly about falling into the discard. Look at the bicycle, mah jong, ping pong, horsehair sofas, waxed flowers, and crossword puzzles.

Mona Lisa is not to visit the Sesquicentennial Exposition. Rank ingratitude, say we, for Italy to refuse to send us its typical art. Look at all the lovely jazz our country is shipping over there constantly.

It seems necessary again to remind readers of the MUSICAL COURIER that this paper will neither print nor answer anonymous communications. Many interesting letters are received in this office which would bear publishing and editorial discussion, but as they are not signed, the rule of the MUSICAL COURIER cannot be broken. This rule is based on the

belief that if a writer does not consider his letter worth signing it is not worth answering.

Ignatz Friedman, polish pianist, who has won rapid favor for himself here in America during the last few years, is taking a real rest this summer. From Cortina d'Ampezzo, Italy, he writes: "Heartiest greetings from the Dolomites! No pianists—no music—wonderful!"

"With the idea of solving the problem of the usually unengaged Sunday evening," is the way a committee that proposes to institute some dance recitals next season excuses its action. The question that interests us is, whose Sunday evenings are unengaged? Certainly not ours nor most other New Yorkers; and as for the country districts—why, Sunday evening is the social moment of the week.

The Diaghileff Russian Ballet is playing daily in London and doing extremely well—having, in fact, its most successful season in years. Ever since its first visit here it has been our constant regret that lack of appreciation for that sort of thing over here is such that it would scarcely be worth any manager's while to bring the Ballet over again. Its repertory still contains all the old favorites such as the exquisite Carnival and the beautiful Scheherazade, besides which there are a dozen new ballets quite unknown here.

We were astonished the other day to discover that a musical acquaintance of ours who is anxious to become an American citizen has fore sworn his allegiance to "the German Empire" in so doing. Inquiry at the Bureau of Naturalization at Washington revealed the surprising fact that "The German Empire" is the title certified by the State Department as the correct title to be used in renouncing allegiance by those who are citizens of Germany. Well, if there is a German Empire in existence today to which one can fore swear allegiance, then we are ready to begin believing in Santa Claus all over again.

Our Chicago office reports that on a sweltering afternoon this month, a pianist made things agreeable for himself at a recital by removing his coat and playing in his shirt sleeves. This would seem to imply that he failed to remove his vest. We trust not. A coat-and-vestless recital would be quite acceptable on a hot summer day, especially if the artist has good taste in belts; but a fugue with a vest or a sonata with suspenders is unthinkable. The proper balance in this particular recital, a joint one, was provided by the fact that, though the male pianist played *al fresco*, the woman singer who shared the stage went so far as to keep her hat on.

A prominent American composer, now in Paris, has written the following short and concise comment on musical conditions there and in our country. "There is simply never an American song on a program by a foreigner. One of the best known French singers, Jane Bathori, recently closed a dignified concert program with a group of blues. Isn't that terrible? That is what they think America stands for. And yet our singers sing, in shocking French, all their best compositions and we have a time to induce our own American artists to sing American songs. Here, France adores its composers and does everything in the world to promote their works."

Edouard Schneider, leading critic for the Paris publication, Le Monde Musical, went to see Mr. Koussevitzky conduct in Paris last month. "As much an actor as a conductor, Mr. Koussevitzky performs before his orchestra as much as he conducts it." True indeed, though Mr. Schneider misses a point which distinguishes Mr. Koussevitzky from all other conductors. He wears a soft collar with afternoon costume. This French writer speaks with a frankness that is rather unusual in French critics. "The concerto for piano and orchestra by Tansman, interpreted by the author in person, is the work of a learned and gifted musician, who, instead of abandoning himself to his ideas, looks them carefully over. Each movement gives proof of the careful and excessive fidelity toward the technic of a group which does not necessarily represent the future or the highest in musical genius. Germaine Tailleferre's Jeux de Plein Air was facile but had no particularly significant interest. We prefer incomparably the Music for the Theater by Aaron Copland. The five tableaux which composed this work are not distinguished by great originality. They reveal often the influence of contemporary composers, but the science of the composer is often remarkable and he is happy in constructing clear and pure sonorities. The instrumentation is

Tests for Artists

One of the growing questions of the day is that which is broadly characterized by the above caption: Tests for Artists. Perhaps the caption would be better if it were to read Tests for Would-Be Artists. The thought behind it is the activity of various individuals and societies who examine would-be artists and tell them whether or not they are fit for professional music life. These individuals and societies let it be understood that they are performing a kind service in warning away the unfit.

If they really warned away the unfit, and only the unfit, they would, indeed, be performing the kindest of kind services, for there is nothing more pitiful than the misfit in music life. Their lot is hopeless. But the individuals and societies above alluded to do not confine their activities to warning away the unfit, but their false judgments discourage real talent and sometimes render it difficult for such talent to get backing. In fact, those who are likely to become backers of talent are turning more and more to such "judges" for advance assurance that their protégés are sufficiently gifted to warrant financial aid.

The idea that an artist can be judged in advance is the purest nonsense. Those who pretend to make tests of art talent do more harm to talent than any other class of individuals. If they have something to give, which it is their perfect right to give or withhold according to their judgment, is it, also, their right to put the aspirant through whatever course of tests they think necessary? But there their right ends. They may refuse aid, but then to give the aspirant a report stating in so many words that he or she is unfit for the art life, and urging abandonment of this career, is not only brutal and unnecessary, but may, and no doubt often does, cause incalculable injury by taking real talent away from art.

There are, of course, obvious cases where no one could mistake lack of talent. These, certainly, might reasonably be grateful for being aided in avoiding a path of forlorn hope. But the trouble with the well-meaning individuals and societies who judge en masse is that they do not confine their judgments to the obvious. They make glaring mistakes.

They have even devised a system of tests by which young children are judged as to their musical talent. That any such system can actually prove anything it is difficult to believe. Some prominent musicians have stated openly that they would not dare judge any young talent through any test of any sort, and even long periods of teaching are deemed insufficient to warrant any definite statement as to future progress. Yet some of these judges, very few if any of them prominent musicians, after a single test or a single hearing, will give a very definite opinion.

If it is a matter of choice for immediate employment such tests or auditions are a necessity. One cannot give employment without some such examination. But further than that it should never go. The candidate may properly be told that he is not suitable for this particular employment, but to say, sweepingly, that he is unfit for any musical employment and should give up music as a profession is, except in rare obvious cases, transcending the bounds of propriety.

Yet this is done. It is done with little children, who are thus denied the cultural benefits of a musical education. Their parents are told that it would be a waste of money to give them music lessons. . . . It is done with adults, even those who are actually earning their living with music. Those with courage go out of the examination room indignant, perhaps, but all the more determined to win. But how about those who are sensitive and lack courage? There are many real musicians thus constituted. What happens to them when they are told that they have no talent and cannot succeed?

It is not pleasant to contemplate. If judges were to go about among the ordinary run of humanity telling people they had no right to live, being worthless encumbrances of the earth, they would no doubt frequently tell the truth, but what good would it do? Rather, what harm would it not do!

It is far better in the long run to let people find out for themselves for what they are fit.

always well balanced and the suite as a whole is animated by a supple and alert spirit."

VARIATIONS

By the Editor-in-Chief

Recently we picked up in a Madison avenue bookshop, some old volumes of the *Vie Parisienne*, of the years 1881-1883, containing much characteristic and interesting musical matter.

The appended scherzo (from one of the 1881 sheets) is called "Musical Alphabet," and although written only forty-five years ago, shows startling differences from our modern musical way of thinking.

For instance, the praise of Gounod might seem to us a trifle overdone; the adulation of Meyerbeer, a bit cloying; the terror of Wagner, slightly ridiculous; the misunderstanding of Ambroise Thomas, almost a joke. The coolness toward Berlioz, the omission of Bach and Handel and mention of Chopin's larger works, as well as the supercilious treatment of Mozart, and the assertion that it took the French to appreciate Weber properly—all those phases of this typical bit of Gallic tomfoolery will be highly diverting to 1926 readers:

AUBER—Worthy personage. Enthusiasm superfluous when listening to his music. It is sufficient to speak of him with respect.

Chief works: There are too many to be mentioned in detail. It is well to remember that whatever is not by any one else is by Auber.

Remarks for conversation: "A decidedly French talent." "What facile invention." "What fresh sparkling motives."

Attitude in listening: It is permissible to be inattentive and even to speak; to cough, blow one's nose, and use the lorgnette freely. Indeed, one may go to the length of trilling an accompaniment to the tunes sung on the stage.

BEETHOVEN—A mighty genius! One must bow in reverent awe! There is no contradicting his power! He is great, and that ends the matter. Beethoven is played by some of the great pianists and played at by all the amateurs.

Opinions: "Wonderful." "As vast as the world." "Gigantic." "Titanic." "Beautiful, beautiful, overpoweringly beautiful."

BERLIOZ—"Tremendously interesting." "Bizarre." "A bold colorist."

Caution: While listening, clasp the hands convulsively and look about you wildly. Stuff your ears with as much cotton batting as possible.

CHOPIN—"What witchery." When hearing one of the nocturnes, turn the eyes upward until they disappear under your hair, à la Sarah Bernhardt, when she recites amatory verse. Allow a somewhat bitter smile to play upon your lips.

DAVID (Félicien)—His "Lalla Rookh" is performed occasionally to the great delight of the public, which thus is enabled to get to the sunny magical Orient without much cost.

Remarks: "One would imagine one's self to be there." "Can you not hear the tread of the camels?" "Don't you see the Fata Morgana?" "Clouds of dust, as it were." "Now the caravan passes." "How sultry it is."

Caution: If possible, cross the legs in Arabian fashion while listening.

DELIBES—It all depends. Viewed separately, the details are perfect, but the whole is monotonous. He was most happy in his ballet music. It is safe to call "Coppelia" his masterpiece and to assert that he never will duplicate it.

Caution: A soft "Delightful" should be emitted from time to time by the listener.

GOUNOD—He conquers the world. His chief works are "Faust," then "Faust," and once again "Faust." No civilized center is without Gounod. He holds the stage in triumph. He will be heard until the end of time. Everybody sings Gounod, everybody knows him by heart.

Remarks: Say anything transcendental that occurs to you. Begin with "ideal" and end with "godly."

Caution: Murmur in ecstatic delight the articulated sounds "mmnoon," "nnounm," etc., like one intoxicated with rapture.

HALEVY—Just mention "La Juive."

Remarks: "Splendid." "Full and satisfying choruses." "Sure instinct for situations—a rare gift in a musician."

Caution: Seek a rear seat in a loge, lean your head against the wall and dream on as long as the orchestral outbursts will permit.

MOZART—One either admires him to the point of insanity or else considers him uninteresting. Some say "What a genius!" the rest claim that he had a childish nature and an excellent digestion. Mozart is heard whenever a well-formed baritone wishes to show himself as Leporello, and—worst of all—whenever a pair of sisters

play his symphonies and sonatas in four-handed piano arrangements.

Remarks: "How vivacious." "The acme of sprightliness." "These melodies, so simple, direct, clear, . . . clear, direct, simple, . . . clarity, directness, simplicity."

Caution: Never appear excited when listening. Occasionally make a noise with closed mouth, like a sheep, to indicate the pastoral character of the melodies.

MEYERBEER—No adversaries. All the world is unanimous in his admiration. His operas dominate the repertory.

Remarks: "True theater music." "What richness of sound." "Grandiose." "An orchestral storm." "Marvelous knowledge of stage craft." "Mighty." "Irresistible rhythms."

Caution: Say "superb" from time to time in a decided and exalted manner—taking care to roll the "r" impressively.

MENDELSSOHN—A classical star. Why? Never mind; in spite of his romanticism he is classic.

Remarks: "What esprit!" "What vitality!" "What unerring taste!" "What delicate melancholy!" "What a scherzo!"

OFFENBACH—Always insist that he had talent.

PAER—"He was director of Louis Philippe's music." "And he is dead? Ah, 'tis a thousand pities, a thousand pities."

Caution: None necessary, for you never will be obliged to hear his music.

ROSSINI—Heap on praise! The swan of Pessaro, the creator of "Tell."

Caution: At every third measure, applaud and yell "Bravo, bravi, brava."

SCHUBERT—A dear, sad, sweet, dreamer.

Remarks: "What deep feeling." "Elves dance on fairy feet." "Shadows flit through the air."

Caution: The eyes should be filled with silent tears.

SCHUMANN—Very exciting but not always comprehensible—a fault which is ours and not his.

WEBER—The Germans find him dull and leave him to us. The scene in the wolf's cave is one of the best stage-sets we have at the Opera.

Remarks: "How romantic." Never ask your neighbor: "When does the ballet begin?"

WAGNER—As a Frenchman you must detest him in proportion to the degree of your patriotism. As a listener, the matter of your detestation will be fixed by your powers of endurance.

Chief works: "Rienzi," "Tannhäuser," "Lohengrin," "Nibelungen."

Remarks: "My ears hurt." "Heavens, I believe I'm going deaf." How to listen to Wagner: Leave the hall.

"I notice that New York often gives 'the key to the city' to distinguished visitors," we hear from B. M., "and doubtless in the case of such a huge metropolis as ours, it must be a major key."

From M. L'E. T. comes this assisting contribution:
MONTREAL, July 18, 1926.

DEAR VARIATIONS:

I hope to help out your troubles, mentioned in your column of July 8.

Your question about the Sourdine is too fishy.

A portamento is best to take on your holiday so long as it is well filled with scherzos.

Maybe my car auto harp but it has a French horn.

Roast dux is hardly the right word for a critic's attack on a fugue. One must go farther back for a proper explanation.

No, I do not need much. I get more pleasure out of a pipe.

Yes, drinking songs, are bar-bar-ous.

A woman playing an organ is manual labor, if she knows when to stop.

If you don't take the MUSICAL COURIER,

I will now put a flea into yourrierr;

Send a cheque right away

Your subscription to pay,

And don't make it for one, but for tourrierr.

D. L. E. ventures to say: "B. Altman & Co.'s shoe department is advertising a shoe called Sarabande. Has it a musical sole when walking? The same emporium offers 'opera pumps.' Before you can spring the remark, let me state that I always thought 'opera pumps' were the persons who ask you so many foolish questions about opera."

The other night, while lying awake, we thought of a wonderful new system for memorizing music, but in the morning we couldn't remember what it was.

Just fifty years ago, Wagner wrote his Kaiser-marsch for the Philadelphia Centennial Exposition.

It is a stirring and melodious work, with more real "pomp and circumstance" than Elgar's composition so named. The Wagner march used to be on many symphony programs, but now appears to have fallen into total disuse. Why?

"The price of American yarns is to be controlled by the British," says a trade paper. That augurs an unprofitable outlook for our press agents.

"Mussolini commands all true patriots to economize for their country."—News note. The admonition is superfluous for most of the Italian opera artists who spend their winters in America.

From "Careful" we received this anxious communication:

New York, July 14, 1926.

DEAR VARIATIONS:

I know two girls, A., and B., equally pretty. Both like me. I could marry either one. Both have well-to-do fathers. A. drives a motor car, plays tennis, golf, bridge, poker, craps, and the ukulele. She drinks (not excessively) and smokes, her hair and skirts are bobbed (excessively), she uses slang and swears (mildly). She flirts (wildly), she cannot cook, sew, or keep house. She knows all the latest popular music and dance steps, but is totally ignorant of Bach, Beethoven, or Brahms. She never goes to concerts or opera. When she had known me two days, she called me by my first name and after an acquaintance of four days, she called me "kiddo."

The other girl, B., is afraid of motor cars and does not go in for any sports. She plays the piano, but indulges in no card game except solitaire. She never has taken liquor nor smoked. Her hair is long, her skirts come almost to her shoetops. I never have heard her use slang, and the worst oath in her vocabulary is "pshaw." She drops her eyes when a chap looks at her admiringly and she won't even indulge in hand holding. She is a splendid cook, embroideress and housekeeper. She despises jazz and goes in for the classics. She rarely misses a symphony concert or Wagner opera. I have known her seven months and she still calls me "Mister." Shall I marry A. or B.?

We are flattered at "Careful's" inquiry, but feel that it should have been addressed to one of the writers of the romantic advice columns in the evening papers.

However, far be it from us to shirk a task merely because it is difficult.

We suggest that "Careful" marry A., and after the divorce—the chances are even that there would be a divorce—make B. his second wife—there seems every chance that she still would be free.

However, before wedding B., "Careful" should make sure that she has given up playing solitaire.

If all composers permitted their conscience to be their guide, we would have considerably less modernistic music.

A Milan newspaper declares that Italy is musical because of the plentiful sunshine in that country. What have Florida and California to say now?

"Is not a Morris dance," inquires Frank M., "the dance which Morris Gest does every Saturday evening when he counts up his vast gross receipts for The Miracle?"

The length of a composition is no indication of its worth. Chopin's prelude in A major is a greater work than Parsifal or any symphony by Bruckner.

By the way, Alfred Human, the editor of Singing, says that "music in our country is largely on a begging basis." Well, for our part, we beg the orchestral conductors to put a permanent ban on the symphonies by Mahler and Bruckner.

Mahler, by the way, has been dead exactly fifteen years. Liszt passed away forty years ago, and Schumann, seventy. Some of the works of the last named two have enjoyed world wide popularity and then quietly expired, while nothing of Mahler's ever gained a universal hold.

Editor Human announces also that our nation is "on the eve of a great musical awakening." Evidently one of those Polar evenings, greatly magnified.

The greatest enjoyment in playing the piano fast is to have some other pianist watching who cannot do it.

We are waiting for some public musical dinner at which we shall be asked to speak, so that we may say: "William J. Henderson is not only the dean, but also the bean, of critics."

A well meant warning to students is given by a musical writer, to wit: "Few young people are even dimly aware of what confronts them before they set

out for Europe." That is one of the great attractions of the enterprise, we rise to remark.

Egypt had only seven lean years, but look at musical editors.

Dictators are nothing new. Popular opera tenors always have existed.

On the other hand, humbleness is not always a virtue, but sometimes a necessity. Suppose you were the husband of a successful prima donna.

Latest reports from abroad seem to indicate that the modernistic composers now have included in their orchestra nearly every implement except the adding machine.

"French opinion of America declines in proportion to the fall of the franc," says an exchange. It is difficult to conceive that French opinion of America could go any lower than it had been before.

Which reminds us that when a gifted Paris politician offered himself recently to the French President as an efficient Premier, the Chief Executive is said to have answered: "Thanks, the position is filled at present, but if you'll be kind enough to take a seat in the outer office, I'll telephone to the Chamber of Deputies to see whether our Premier has received a vote of confidence this morning, or whether he has resigned."

We had our choice one evening during the recent hot spell, of listening to a concert at Asbury Park, or going fishing for eels by torchlight. You have one guess as to what we did.

H. R. kindly obliges, as follows: "The striking dress tailors had a parade not long ago. I distinctly heard the band play, Guimp, Guimp, Guimp, the Boys Are Marching."

The annual zither festival will not be held at Zurich this year, but at Innsbruck. Hither and zither, as it were.

Perhaps it is, and perhaps it is not, possible to interest all our people deeply in the subject of serious music. The fact remains, however, that at the present moment the entire nation is engrossed with the problem of whether the fish which President Coolidge is catching at his vacation camp in the Adirondacks are pike or pickerel.

The Morning Telegraph asks: "Wonder what a motion picture theater orchestra thinks about between films?" Whether to play poker or pinochle.

According to the same Morning Telegraph there is a Polish professor who knows thirty-six languages and 240 dialects. If he, too, says that he cannot understand opera in English that cause finally must be considered hopeless.

How acute an ear is necessary for a critic to differentiate between lukewarm, polite, warm, eager, insistent, spontaneous, ecstatic, enthusiastic, overwhelming, frenetic, reverberating, wild, and delirious applause?

We met an almost unbelievable curiosity the other day. He is a chap who has a musical undertaking to promote, and does not intend to ask Otto Kahn for a donation.

LEONARD LIEBLING.

JACCHIA AGAIN

We are glad to receive the following letter from a Bostonian familiar with musical conditions prevailing there, but who, for certain pertinent reasons, does not wish his name published:

"I wish to express appreciation for your very fine article anent Mr. Jacchia's resignation from the Boston Symphony 'Pops.' Strong though your editorial is, you would, I am sure, be even more aroused could you know the full details of the conditions in the Boston Symphony during the last two years, which Mr. Jacchia finally could endure no longer.

"With all the soul of an artist and all the altruism of a real public benefactor, Mr. Jacchia has given countless hours of his own valuable time and strength, working in the early hours of the winter mornings, months before the 'Pop' season, to make new arrangements to diversify his programs and give pleasure to his audiences or to orchestrate a composition of an ambitious local musician—the young and unknown, the blind even. No appeal was refused where there was any possibility whatever of his helping another, even though at a prodigal sacrifice on his own

part. In return for ten years of such absolutely gratuitous devotion, he has lately met not only a lack of appreciation and cooperation, but duplicity, discourtesy, and deeply-wounding unkindness, crowned by the final hypocritical expression of regret for his resignation. It is the same spirit which has allowed the summary discharging or forced resignation of many of the best musicians of the orchestra, whose superior artistry had served for many years to establish and maintain the prestige of the organization.

"I write this, not for publication, but because I myself felt truly grateful to find so eloquent and undaunted a protest against such conditions in an institution supported largely by contributions made in good faith by generous patrons.

The trouble with the directors of the Boston Orchestra is, as we have repeatedly pointed out, that it is made up of men, doubtless eminent and proficient enough in their own professions and businesses, but who know less about music and artists than about almost any other subjects in the world. It is no use wishing for the return of Colonel Higginson. He had, like all of us, his little peculiarities, but he had also, above all, the heartfelt sympathy for and understanding of men and music that is so conspicuously absent in the Hub today.

SINGING WITHOUT VOCAL CORDS

A representative of the MUSICAL COURIER recently accepted an invitation by Mr. Zerffi to see a demonstration of vocal cords at his studio. The subject was demonstrated by two singers, one of them having healthy, normal vocal cords, the other having a trouble said to be due to strain resulting from incorrect singing. This singer was a Miss Van Dell who began her vocal studies in 1914 and after a year or two sang in various musical productions, including The Blue Paradise, and also at the Hippodrome. Feeling that she was not gaining proper control over her voice she consulted various other teachers but did not succeed in relieving the strain which she felt she was imposing upon her voice. In 1919 she sang in several revues, during the time taking no singing lessons, but in 1921 she again studied with a prominent teacher, remaining with him for two years. He encouraged her to study opera and she decided to go to Italy in 1923 for more study. During her stay in Italy severe vocal trouble developed and she found herself unable to sing without great difficulty. Her pianissimo tones were seemingly gone and her voice only responded to deliberate forcing. She consulted a throat specialist and changed teachers, but failed to obtain relief. She then decided to return to New York and for a time studied with one of her former teachers, obtaining no relief from his advice. Following this she studied with two others, her condition getting worse and worse. Finally she consulted another physician who sent her to Mr. Zerffi for the sort of exercise on the vocal cords which he claimed alone can effect a cure.

It seems to the MUSICAL COURIER editor that the most vital points contained in the demonstration were, first, that he saw a healthy larynx in the act of phonation and then had opportunity to observe the manner in which an abused larynx responded to an effort to sing. He saw the vocal cords in their entirety and also clearly saw the nodules in the diseased throat forming a bridge across the glottis. He also saw that the attempt to sing high tones caused the whole throat to close up, this not being the case with the normal larynx.

Further, he had indubitable proof that the vocal cords make the tone, for the nodules, in preventing their vibration, stopped the tone. That the voice is a stringed instrument was shown by the fact that the nodules divided the cords into segments of about one-third of the vibrating length, which naturally produced a harmonic note about a fifth higher than the note attempted.

The MUSICAL COURIER representative must say that he found himself absolutely convinced by this demonstration that singing is done with the vocal cords.

MUSICAL COURIER READERS

Violin Teacher and Amateur Orchestra Wanted To the Musical Courier:

My son, nineteen, a five-year violin student and just locating here, would like to be associated with an amateur orchestra or a quartet studying or playing chamber music. Remuneration is not expected, but an opportunity of keeping up his practice and being placed in a musical environment is what he desires. Evening tuition would be considered if the fees are not prohibitive.

Your seasoned advice would be gratefully received and acknowledged. (The name of correspondent will be supplied to responsible persons on application.—THE EDITOR.)

TUNING IN WITH EUROPE

For some strange reason opera is popular in London this year. Until quite recently every performance has been sold out, and even when many people went out of town the attendance proved extraordinarily good. Last year the management, when it was all over, sent out a touching tale of woe, supported by figures preceded by a minus sign. This year the receipts are so good that probably no financial statement will be made at all.

It passeth our understanding what laws regulate these things. Opera this year was no better on the whole, and no worse, than last year. The economic barometer, low last year, was supposed to have sunk still lower this summer, by reason of the general strike, the coal strike and a fatal loss of trade. Yet suddenly everybody has money for music, which they said they didn't have before. It's a cheerful sign.

There is one other cheerful fact. The best operas—musically—have been the best draw. Don Giovanni, which in New York has never managed to pay its way, was sold out for every one of the five performances, and many people were turned away. Tristan, Meistersinger and the Ring were similarly successful. Impossible to get a seat! Of the Italian works, Otello and Falstaff made the greatest popular appeal. Tosca and the "prima donna operas" weren't even given. Thais drew only because of Jeritza. Massenet and Puccini were poor seconds to Wagner and Verdi.

Yet we are told, over and over again, by the English themselves as well as their friends abroad, that they are an unmusical nation and London an anti-musical town. While we in New York are the great music lovers, with that great foreign population and all. But how we do love Tosca and Butterfly! I wonder if publicity has anything to do with it? For whatever one may say about the London critics, they do boost the "highbrow" stuff.

"Give the people what they want" is a good slogan. If you first tell them what they ought to want.

London people not only have money for opera but for ballet as well. (More "highbrow" stuff!) Diaghileff hasn't had such a season since the heyday of Russian Ballet, before the war. His Majesty's Theater is sold out every night, and there is a goodly number of people (including mere critics) standing at the back of the "circle."

The sensation of the Diaghileff repertory is Stravinsky's Noces, a semi-barbaric, semi-primitive study in black and white, with music which the Stravinsky adepts call his masterpiece. Whatever it is, it is a remarkable demonstration of what a modern unmusical audience will stand. The combined concussions of the two Siamese twins of grand pianos (four keyboards), the most diabolical combination of percussion, and the wailing and shouting of a chorus plus soloists, cannot fail to leave their effect upon the cerebral nerves. Which is probably what is intended.

Some of the critics don't like it, and have frankly said so. However, they have been publicly pilloried by H. G. Wells, who is delighted probably because it makes some of his most terrible prophecies come true, or suggests new and still more terrible ones. And so he goes again and again to hear Les Noces, paying cold cash for the privilege, when in reality the management ought to pay him. Generous, I call it.

There is no doubt, by the way, that the value of music as a thought stimulant is becoming recognized. Oliver Baldwin, the Conservative British prime minister's Socialist son, who is engaged on important literary work somewhere in the country, sits in a glass house, with a headphone on his ears, listening to wireless music as he writes. It helps him to think, he says. The glass house, presumably, keeps him from throwing stones.

MUSIC IN THE CHURCHES

Much bad singing is put up with in churches, the assumption evidently being that the Lord does not mind faulty intonation, poor diction, breathing, and tone production, and unmusical phrasing, so long as the prayers possess the proper sincerity and fervor. To some sensitive persons, however, the thought must come that it might be nobler to have no singing at all than to offer up services made ugly by outraged musical art.



HERMAN NEUMAN

New York coach and accompanist, who has just passed his second year as musical director of WNYC, the municipal broadcasting station of the City of New York.

De Horvath Talks on Piano Problems

Cecile De Horvath, pianist, was chosen as judge for the State High School piano contest, which was recently held at Iowa City (Ia.), under the auspices of the State University of Iowa. Mme. De Horvath selected Marjorie Gustafson of Des Moines as the winner.

After the contest she was prevailed upon to address the audience of teachers and pupils who were gathered there from all over the state. She talked to them about the work of the contestants and piano problems in general for about an hour. Then the teachers began asking her questions, and Mme. De Horvath spent three hours answering questions and demonstrating problems. The teachers were so interested that they seemed loth to leave and crowded around the tiny pianist. Each teacher had a specific problem to present to Mme. De Horvath. Many of them said afterwards that it was one of the most instructive master classes that had ever been held in the State of Iowa. Since then she has been deluged with letters from teachers and pupils who want to study with her and become versed in some of the very original ideas which she presented. Mme. De Horvath has worked out her own individual methods during the past few years and her ideas were very interesting to the teachers, as they were not only practical but also extremely logical, making for the accomplishment of the maximum results with the minimum amount of effort.

A. Y. Cornell's Second Musicale

The second musicale by the summer students of A. Y. Cornell was given July 23, at The Barnard Club. There were nineteen participants and all displayed excellent vocal material and an obvious knowledge of the handling of it. The selections which were rendered included many well known songs and operatic excerpts. The audience, which was large and select, applauded the young artists and remained for the entire performance, a tribute indeed on such a warm evening.

Those taking part in the evening's performance were: Frances German, Opal Groves, Anna Sweet, Erna Miru, Thelma and Elma Fleetwood, Elizabeth Pyper, George Gagnon, Mardi Kenny, Yetta Andelman, Frances McCusker, Rudolph Trimmer, Marion McKeon, Raymond Kelly, Virginia Palmer, Marion Smith, Helen Brockway, Margaret Henderson, Verna MacMahon, and Claire Lampman.

Music Teachers' League Founded

The Associated Music Teachers' League, Inc., is the name of a new organization recently founded in New York, with headquarters at the Hotel Majestic. The following officers have been elected: Gustave L. Becker, president; Nathan Ulanov, vice-president; Aaron N. Ornstein, secretary; George J. Berman, corresponding secretary; Charles Levenson, treasurer; Ferdinand Greenwald, chairman of the organization committee. The various aims of the League promise much toward establishing standards in the music teaching profession.

Sunday Symphonic Society Concert

The second concert of the Sunday Symphonic Society, Josiah Zuro conducting, was held Saturday evening, July 24, on the Central Park Mall, where the first one also was given. The program, a popular one, was opened with the Meistersinger overture, and followed by the second movement of Tchaikowsky's fifth symphony. The next two numbers were ballet music from Prince Igor and the prelude, minuet, carillon and farandole from the L'Arlesienne Suites, No. 1 and 2. Following an intermission Mr. Zuro played Strauss' Waltz, Southern Roses, In the Village,

from Caucasian Sketches by Ipolitooff-Ivanoff, and Jarnefel's Prælude. Miriam Lax, soprano, who was to have been the soloist, was too ill to appear. Her place was acceptably filled by Inga Wank, contralto, who sang the Samson and Delilah aria, My Heart at Thy Sweet Voice. The remaining three orchestral selections were made up of Delibes' ballet, La Source, a Carmen selection and Tschai-kowsky's Marche Slav.

Los Angeles Notes

The Bronson Singers drew a large audience at the Music Arts Hall, July 9.

Sibley G. Pease, resident organist of the B. P. O. E., gave the eighth of his series of organ recitals on the fine organ in the new Elks' Temple at Westlake Park.

Louise Massey, of the New England Conservatory of Boston, has been added to the faculty of the Hollywood Conservatory.

Ethel O'Neil has gone to Sheriden, Wyo., to conduct a two months' master class in singing.

Yeatman Griffith's master classes are in full swing and growing in popularity.

The Mirovitch master classes, which have continued for four or five years, are to be crystallized into a permanent school, with teachers who will prepare students for the four months' supervision and instruction of this master.

B. L. H.

Van Hoogstraten Conducts Ninth Symphony

Two splendid performances of the Ninth Symphony were given at the Stadium last week by the Philharmonic Orchestra of New York, Willem van Hoogstraten conducting, with the assistance of the Oratorio Society and the Schola Cantorum. The soloists were Amy Evans, Doris Doe, Lewis James and Fraser Gange, all of whom contributed their share in the enjoyment and success of the concerts. On Tuesday evening of this week Mr. von Hoogstraten completed the first part of his engagement at the Stadium this summer—he will conduct again the final week, August 11-17—and the spontaneous and enthusiastic applause given him gave proof of the high regard in which he is held by Stadium patrons.

Lisa Roma Enjoying Paris

Lisa Roma writes that she is enjoying Paris this summer, between her efforts to perfect her French and add to her repertory.

I SEE THAT—

Maurice Van Praag, after his recent trip abroad, advises students to see musical America first.

Two important additions have been made to the faculty of the Master Institute of United Arts.

Ruth Rodgers had the unique experience to be twice engaged to sing at the Sesqui-Centennial in Philadelphia. Henry Hadley will conduct the Stadium concerts during the week beginning August 4.

Rudolph Benson, formerly publicity director of the Cincinnati Symphony, has established a publicity bureau in New York.

Ezra Pound is now acknowledged as a composer.



GRACE HAMILTON MORREY,

Leschetizky exponent, who will give four months of intensive piano instruction at the Miami Conservatory, the music unit of the new Miami University. Bertha Foster, director of the conservatory, states that Mrs. Morrey comes with the highest of recommendations as a finished artist, that she has developed many representative artists who are successfully carrying on her work in various parts of the country, and that she has gained preëminence as a concert artist and distinguished educator through her natural talent and studious application combined with her steadfast adherence to the highest ideals and principles of art. (Photo by Baker Art Gallery.)

Albert Coates will present several new operas new to Russia on his reappearance there next season.

Charles Hackett won a great success on the occasion of his appearance in Manon at the Opera Comique.

The first production in Warsaw of Liszt's opera The Blind Singer was a success.

La Vida Breve is to be given at Ravinia.

Stravinsky's Le Sacre du Printemps caused great excitement in Milan.

Marie De Kyzer is having a thoroughly enjoyable vacation in Europe.

Casella's rhapsody, Italia, was given for the first time at the Lewisohn Stadium on July 20.

The Dresden performance of Turandot is said to have out-rivalled Milan's.

The Berlin State Opera revived Un Ballo in Maschera with new settings and lavish scenery.

Another Society of Ancient Instruments is being formed in Paris.



LEON SAMETINI'S 1926 SUMMER CLASS AT THE CHICAGO MUSICAL COLLEGE

Top row, left to right—E. H. Peters, Belleville, Ill.; Orien Dalley, Cedar City, Utah; Herschel Coffee, Canyon, Tex.; Sydney Gottlieb, Asheville, N. C.; Ken Resur, Portland Ind.; Oscar Bogue, Oklahoma City, Okla.; Allen Barstow, Topeka, Kans.; Samuel Martinez, El Paso, Tex. Second row, left to right—Roger Omohundro, Beaumont, Tex.; Holland Carter, Smoaks, S. C.; Elizabeth Lombard, Chicago; Mary Howard, Kewanee, Ill.; Clara Wellmann, St. Paul, Minn.; Gladys Flint, Edmonton, Alberta, Can.; Ruth Keppel, Holland, Mich.; Frances Schumpert, West Point, Miss.; Alvin Belofsky, Kansas City, Mo.; Max Cahn, Nashville, Tenn. Third row, left to right—Minnie B. Sink, Little Rock, Ark.; Genevieve Wells, Murray, Ky.; Elizabeth Kelsey, Kokomo, Ind.; Linda Sool, Chicago; Leon Sametini; Valborg Leland, Kenyon, Minn.; Helen Gelakoski, Muskegon, Mich.; Wilda Dragoo, Eastland, Tex.; Louis Kramer, Dallas, Tex. Bottom row, left to right—Monterey Lewis, Wichita Falls, Kans.; Helen Myers, Perryville, Ill.; Edith Small, Berwyn, Ill.; Charlotte Strong, Beaumont, Tex.; Editha Todd, Fort Collins, Colo.; Myrtle Waskiewicz, Chicago. (Kaufmann & Fabry Co.)

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SUMMER DIRECTORY

A
Adler, Clarence.....Lake Placid, N. Y.
Albert, Solon.....Europe
Alsen, Elsa.....Maine
Alda, Frances.....Europe
Anderson, Walter.....Westerly, R. I.
Arden, Cecil.....Paris, France
Austin, Florence.....Grand Rapids, Minn.
Auer, Leopold.....Chicago, Ill.
Austral, Florence.....Europe

B
Baldwin, Samuel A.....Stanford University, Cal.
Barker, Stuart.....Chicago, Ill.
Baron, May.....Colorado
Bauer, Harold.....Europe
Bentley, William.....Charlevoix, Mich.
Benjamin, Bruce.....Europe
Block, Alexander.....Hilldale, N. Y.
Bock, Helen.....Paris, France
Boguslawski, Moissaye.....Chicago, Ill.
Bonci, Alessandro.....Europe
Boone, Agnes.....Europe
Boroff, Albert.....Chicago, Ill.
Bori, Lucrezia.....Highland Park, Ill.
Bourskaya, Ina.....Los Angeles, Cal.
Brachmann, Ina.....Highland Park, Ill.
Brooks, Frank M.....Tallahassee, Fla.
Bristol, Frederick E.....Harrison, Me.
Butler, Hanna.....Europe
Buzzi-Pecchia, A.....Stream, Lago Maggiore, Italy

C
Cadek, Ottokar.....Shelburne, Vt.
Caldwell, Jane.....Southampton, L. I.
Carnegie, Vito.....Europe
Carnahan, Franklin.....Secaucus, N. J.
Carri, F. and N.....Nantucket, Mass.
Casals, Pablo.....Vendrell, Spain
Chamlee, Mario.....Ravina Park, Ill.
Chapman, William R.....Bethel, Me.
Church, Frank M.....Tallahassee, Fla.
Cherkassky, Shura.....Camp Harrison, Me.
Colombati, Virginia.....Italy
Collins, Edward.....Chicago, Ill.
Coates, John.....London, Eng.
Coker, Edgar.....Schroon Lake, N. Y.
Craft, Marcella.....Riverdale, Cal.
Cramer, Clarence.....Cincinnati, Ohio
Curci, Francesco.....Highland Park, Ill.

D
Dambmann, Emma.....Westerly, R. I.
David, Annie Louise.....San Francisco, Cal.
Danise, Giuseppe.....Glencoe, Ill.
DeKeyser, Marie.....Glencoe, Ill.
Delamarter, Eric.....Europe
Devries, Mr. and Mrs. Herman.....Europe
DeVere, Clementine.....Europe
Didur, Adamo.....Europe
Dilling, Mildred.....Europe
Donahue, Lester.....Europe
Duke, Josephine.....Shippensburg, Pa.
Dubinsky, Vladimir.....Newport, R. I.
Durno, Jeannette.....Chicago, Ill.

E
Eddy, Clarence.....Chicago, Ill.
Eddy, Madeline.....Bayonne, N. J.
Encso, Georges.....Sinaia, Rumania

F
Farnam, Lynnwood.....Los Angeles, Cal.
Falco, Felice.....Highland Park, Ill.
Flech, Carl.....Europe
Flores, Oliver.....Switzerland
Florence, Rose.....Europe
Figue, Carl.....Point Chautauqua, N. Y.
Freund, Helen.....Chicago, Ill.

G
Gara, Valda.....Sabates, N. Y.
Garden, Mary.....Monte Carlo
Gardner, Grace.....Hillboro, Ohio
Gabrilowitsch, Ossip.....Mackinac Island, Mich.
Gentle, Alice.....Highland Park, Ill.
Giannini, Daulina.....Europe
Gieseking, Walter.....Europe
Good, Elmer M.....Lake Mahone, N. Y.
Gordon, Jacques.....Highland Park, Ill.
Granquest, Arthur.....Chicago, Ill.
Greene, Walter.....Fayette, Me.
Grow, Ethel.....Southampton, L. I.
Gruppe, Paulo.....Saville, N. Y.
Gunn, Glenn Dillard.....Chicago, Ill.
Gunster, Frederick.....Hendersonville, N. C.

H
Hageman, Richard.....Chicago, Ill.
Hall, Frances.....Chautauqua, N. Y.
Hart House String Quartet.....Newcastle, Ont.
Herzog, Sigmund.....Lake Placid, N. Y.
Heckle, Emma.....Cincinnati, Ohio
Henry, Harold.....Bennington, Vt.
Hill, Jessie Fenner.....Mountain View, N. Y.
Hinsley, Lester.....Chicago, Ill.
Hofmann, Josef.....London
Hoffman, John A.....Europe
Hopkins, Louise.....Europe
Huhn, Bruno.....Europe
Hulsman Trio.....Easthampton, L. I.
Huss, Henry Holden.....Diamond Point, N. Y.
Hutcheson, Ernest.....Chautauqua, N. Y.

J
Jacobs, Max.....Hampton, N. J.
Jean, Daisy.....Europe
Jerrisa, Marie.....Vienna, Austria
Johnson, Edward.....Hubbard Woods, Ill.

K
Kennard, Ruth Julian.....Europe
Kilbansky, Sergei.....Chicago, Ill.
Kneisel, Franz and Marianne.....Blue Hill, Me.
Kortschak, Hugo.....Pittsfield, Mass.

L
Lambert, Alexander.....Loon Lake, N. Y.
Land, Harold.....Stockbridge, Mass.
Laubenthal, Rudolf.....Germany
Leary, Walter.....Europe
Leginska, Ethel.....Europe
Lent, Sylvia.....Lake George, N. Y.
Leonard, Florence.....Europe
Leopold, Ralph.....Europe
Levenson, Samuel P.....Brighton Beach, N. Y.
Levitzi, Mischa.....Avon-by-the-Sea, N. J.
Lenox String Quartet.....Cummington, Mass.
Lewis, Mary.....Europe
Liebling, George.....Chicago, Ill.
Littlefield, Laura.....Pleasant Point, Me.
Lockwood, Samuel P.....Keene Valley, N. Y.
London String Quartet.....South America
Lowe, Caroline.....Lima, Ohio
Loth, L. Leslie.....Kent, Conn.
Ludikar, Pavel.....Czechoslovakia
Lull, Barbara.....Europe
Lynde, Ethel Graham.....San Francisco, Cal.

M
Macbeth, Florence.....Highland Park, Ill.
Macbride, Winifred.....Glasgow, Scotland
MacLennan, Francis.....Port Washington, L. I.
Maier, Guy.....Europe
Malinoff, Beleska.....Europe
Margulies, Adele.....Austria

Mario, Queena.....Highland Park, Ill.
Martini, Giovanni.....Ravina Park, Ill.
Massell, James.....Saltaire, N. Y.
McAfee, Marion Alice.....Chicago, Ill.
McQuhae, Allen.....Sound Beach, Conn.
Meale, Katherine.....Europe
Meisner, Otto.....Chicago, Ill.
Meyer, Marjorie.....Lake George, N. Y.
Miller, Marie.....Europe
Mischakoff, Mischa.....Chautauqua, N. Y.
Moore, Earl V.....Omena, Mich.
Morris, Etta Hamilton.....Falmouth Hgts, Mass.
Montani, Nicola A.....Italy
Mott, Alice Garrigue.....London, England
Mueller, Maria.....Europe
Münz, Mieczyslaw.....Krakow, Poland
Murphy, Lambert.....Munsonville, N. H.

N
Naegele, Charles.....Gloucester, Mass.
Nash, Franz.....Bar Harbor, Me.
Negri, Flora.....Fire Island, N. Y.
Noble, T. Tertius.....Rockport, Mass.

O
O'C Quirke, Conal.....Rock Hill, S. C.
Onelli, Enrichetta.....Europe

P
Patton, Fred.....Cincinnati, Ohio
Patton, Reba.....Friendship, Me.
Pattison, Lee.....Chicago, Ill.
Paggi, Tina.....Highland Park, Ill.
Papi, Gennaro.....Highland Park, Ill.
Perkins, Lyman.....Norfolk, Va.
Pesch, Donald.....Meriden, N. H.
Polak, Emil J. F.....San Francisco, Cal.
Ponselle, Carmela.....Old Orchard, Me.
Ponselle, Rosa.....Milan, Italy
Prochowsky, Franz.....Chicago, Ill.
Portanova, Vinceno.....Twin Mountains, N. H.

Q
Quaile, Elizabeth.....Ridgefield, Conn.

R
Raab, Alexander.....Chicago, Ill.
Rabinoff, Anastasia.....Europe
Raymond, George Perkins.....Europe
Reddick, William.....Bay View, Mich.
Reed, Graham.....Chicago, Ill.
Regan, Joseph.....Schago, Me.
Rethberg, Elizabeth.....Winnetka, Ill.
Riegger, Wallingford.....Ithaca, N. Y.
Riesberg, F. W.....Norwich, N. Y.
Roeder, Carl M.....Thetford, Vt.
Rogers, Francis.....Europe
Rosa, Lina.....Europe
Rosanoff, Marie.....Wilton, Conn.

S
Saenger, Oscar.....Chicago, Ill.
Salzedo, Carlos.....Europe
Saminsky, Lazare.....Europe
Samoloff, Lazar S.....San Francisco, Cal.
Saverio, Albert.....Chicago, Ill.
Sapio, Romualdo.....Europe
Schipa, Tito.....Lecco, Italy
Schmitz, E. Robert.....Colorado Springs, Colo.
Schnitzer, Germaine.....San Francisco, Cal.
Schofield, Edgar.....Europe
Schiller, Albert.....Newport, R. I.
Sittig, Fred.....Stroudsburg, Pa.
Skilton, C. S.....Peterboro, N. H.
Smith, Ethelynde.....Alton Bay, N. H.
Stanley, Helen.....Twin Lakes, Conn.
Stojowski, Sigmund.....Pacific Coast
Spencer, Alvin.....Weymouth, Mich.
Spencer, Janet.....Lake Placid, N. Y.
Spry, Walter.....Montevideo, Ala.
Stasewitch, Paul.....Portland, Ore.
Stephens, Percy Rector.....Chicago, Ill.
Stellner, Grace L.....Oquaga Lake, N. Y.
Stewart, Oliver R.....Harrison, Me.
Stoebel, Emmeran.....Cummington, Mass.
Stoessel, Alfred.....Chautauqua, N. Y.
Sturani, Cesare.....Europe
Sundelius, Marie.....Harrison, Me.
Swain, Edwin.....North Carolina

T
Thatcher, Burton.....Chicago, Ill.
Thibaud, Jacques.....St. Jean de Luz, France
Townsend, Stephen.....Meriden, N. H.
Truette, Everett E.....Greenville, Me.
Trevisan, Vittorio.....Highland Park, Ill.

V
Valeri, Delia.....Chicago, Ill.
Van der Veer, Nevada.....Springfield Center, N. Y.
Van Grove, Isaac.....Chicago, Ill.
Visanska, Dan.....Old Forge, N. Y.
Von Klenner, Katharine.....Conneaut Lake, Penn.
Vreeland, Jeannette.....Chicago, Ill.

W
Wells, Phradie.....Colorado
Whittington, Dorsey.....Rock Hill, S. C.
Whitmer, Carl and Helen.....La Grangeville, N. Y.
Whitehill, Mr. and Mrs. Clarence.....Manchester, Vt.
Willis, Martha D.....Europe
Wodell, F. W.....Boothbay Harbor, Me.

Y
Yost, Gaylord.....Fayette, Ohio
Yon, Pietro.....Europe

Z
Zan Nikola.....Portland, Ore.
Zaslowsky, Georges.....Monica, Cal.
Zeisler, Fannie Bloomfield.....Europe

English Singers Popular at Colleges

Among the educational institutions which will hear the English Singers the coming season are the following: Yale University, New Haven; Mt. Holyoke College, South Hadley, Mass.; University of Michigan, Ann Arbor; Wells College, Aurora, N. Y.; Peabody Institute, Baltimore; Highland Hall, Hollidaysburg, Pa.; Smith College, Northampton; Connecticut College for Women, New London; University of Virginia, Charlottesville; Hampton Institute, Hampton, Va.; Oberlin University, Oberlin, Ohio; Purdue University, Lafayette; University of Minnesota, Minneapolis; Lawrence College, Appleton; University of Illinois, Urbana; The Principia, St. Louis; Princeton University, Princeton, N. J.

American Institute Events

Kate S. Chittenden, dean of the American Institute of Applied Music, New York, is giving a series of twelve o'clock noon recitals, the first of which began July 14 with a violin and piano recital by George Raudenbush and Annabelle Wood. The second, on July 21, was a piano recital by Gertrude Noll, and for the third, on July 28, Mabel Waugh Brennan, soprano, gave a vocal recital. Continuing the schedule is as follows: August 4, Gwylm Anwyl, tenor, and William Fairchild Sherman, piano; 9, Anastasia Nugent, piano recital; 11, at four o'clock, students' recital. These recitals are open to the public.



RUTH RODGERS

concert soprano, who has returned from a short vacation with her parents at Ithaca, N. Y. Miss Rodgers has the distinction of having been engaged on two occasions to appear as soloist at the Sesqui-Centennial Exposition in Philadelphia with a chorus of seven hundred. (Photo by Florence Vandamm.)



EDGAR M. COOKE,

who, after a successful season extending to June 30, closed his voice studios in Philadelphia and Washington, D. C., and is now at the Seagle Colony, Schraon Lake, N. Y., where for the past eight years he has assisted Oscar Seagle at the summer branch of the De Reszke-Seagle School for Singers. Mr. Cooke was accompanied by a number of pupils, among them Rufus Craddock, baritone, who assisted Mr. Cooke during the past season. Mr. Cooke will reopen his Philadelphia studio on October 1.



ROSA PONSELLE

on the deck of the Berengaria when she started off a few weeks ago for a summer of rest and study in Italy.



FLORA WOODMAN,

of Allston, Mass., daughter of C. A. Woodman, administrative head of the Oliver Ditson Company. Miss Woodman has just been graduated from the Art Department of Boston University, winning the award for the best all-round work in each class and first prize in the senior still-life competition. She taught children's classes in the department for the past year and has just been appointed to a faculty position as a counsellor in children's work for next year.



DUSOLINA GIANNINI

presenting the roll of honor to the Italian Consul-General of Philadelphia, at Valley Forge, Pa., last month, on the occasion of his election as honorary member of Italian Federation of America.



VLADIMIR SHAVITCH

conductor of the Syracuse, N. Y., Symphony Orchestra, and M. Rhene-Baton (right), conductor of the Padeloup Orchestra, Paris, of which organization Mr. Shavitch was guest conductor last April. (Wide World photo. © N. Y. Times.)



MME. REINER'S ITALIAN HOME

(Right) the Villa Gerster at Pontecchio, Italy, once the property of the famous singer, Etelka Gerster, and now belonging to Berta Gardini Reiner, her daughter, wife of Fritz Reiner, the Cincinnati Symphony Orchestra conductor. Mme. Reiner, who has a special voice class at the Cincinnati Conservatory, has been followed abroad this year by the group of Conservatory students shown in the other photograph, who will study with her all summer. Standing at the left is Burnet Tuthill, manager of the Cincinnati Conservatory.

MUSIC ON THE PACIFIC SLOPE

LOS ANGELES, CAL.

LOS ANGELES, CAL.—The opening of the regular summer "Symphonies Under the Stars" was inaugurated July 6 at the Hollywood Bowl. Emil Oberhoffer, who conducted three years ago when the season was so successful, was applauded to the echo by an audience of from twelve to fifteen thousand upon his entrance. The applause lasted for a long period during which the orchestra stood. Mr. Oberhoffer was engaged to act as conductor for the first two weeks. His program was a foretaste of the treats in store for music lovers during the stay of this unexcelled builder of programs. It included Tchaikowsky's Symphony No. 4, which was given an ovation, and Borowski's fantastic overture, Youth, played for the first time in Los Angeles and which proved a delightful composition. Georg Schumann's Nymphs and Satyrs, under Mr. Oberhoffer's direction, was a thing of charm. Weber's Overture to Euryanthe closed a program which showed leader and orchestra at their best. The many changes which added to comfort and the number of exits did not lessen the excellent acoustics of the Bowl, the softest measures of the orchestra being easily heard in the rear seats over two blocks up the hill.

The second performance of Charles Wakefield Cadman's opera, Shanewis, and Theodor Kosloff's wonderful spectacle, the Scheherazade Ballet, which was given two performances at the Hollywood Bowl by L. E. Behymer and Gaetano Merola, June 22 and 28, drew an even larger crowd than the first night, on both nights completely filling the Bowl, which holds about 30,000. Both performances were beautifully staged. It is gratifying to see how the people of Los Angeles rose to the opportunity Mr. Behymer has given them and their appreciation of what is really epoch making in musical history.

The Zoellner Music School is moving to larger quarters in the New Wilshire Arts Building.

Phillip Tronitz will conduct a summer normal class at the Pacific Palisades Chautauqua this summer.

Jules Lepske, violinist of the Philharmonic Orchestra, has met with an accident which has confined him to his bed for several months.

The season tickets for the Los Angeles Opera Company will range from ten to fifty dollars. Students will have a special block reserved for them at fifty cents a performance.

The classes of Yeatman Griffith, under the direction of L. E. Behymer, opened July 6 and are so full that he has been obliged to omit his San Francisco master class.

The Glendale Symphony Orchestra, which has been recently organized and has done astonishingly good work, has engaged the Russian conductor, Modest Altschuler, to lead them.

Sigismond Stojowski will conduct a master class in piano from July 8 to August 1 under the Behymer management.

Nilo Troth, of Chicago, is lecturing in Los Angeles on physical voice culture.

Katherine Fisk, former prima donna of the Metropolitan Opera Company, died at a Pasadena Sanitarium, June 28.

Mr. and Mrs. John Claire Monteith gave a reception in honor of Mr. and Mrs. Yeatman Griffith in their beautiful home, July 1.

SEATTLE, WASH.

SEATTLE, WASH.—Theo Karle, tenor, provided Seattle's greatest musical event of the summer season thus far. His appearance in the Washington Stadium was an eagerly anticipated and long waited for event, an event which demonstrated that at least in one case a home-product not only deserved but also received the recognition due. Mr. Karle's achievements need no comment. Suffice it to say that more than 3,000 attended his concert and not one was disappointed. In addition to a well chosen program, it was interesting to note that Mr. Karle had for his accompanist Arville Belstad, one of the Northwest's leading pianists, also a resident of Seattle.

Sigismond Stojowski, pianist, who has been conducting interpretation classes in the art of pianoforte playing, demonstrated his own abilities as a pianist in a concert given at Meany Hall. Mr. Stojowski also gave a concert in Everett the week before, and in each case received an enthusiastic reception.

Jacques Jou-Jerville announces the opening of private studios in the McKelvey for private instruction in the art of singing in all its branches. Mr. Jou-Jerville has been a successful teacher in the Northwest for a number of years, having only recently severed his connections with the Cornish

School where he has been head of the vocal department for six years. Mr. Jou-Jerville has earned an enviable reputation while the results of his excellent teaching are to be seen in many of the prominent singers on the coast.

The Sunday afternoon musicales at the Wilsonian continue to be highly interesting and worthwhile. June 20 the program was given by four voice pupils of Kuria Strong, namely Marion Tucker, Anne Doherty, Percy Stay and Gemmi Paglieri, with Mrs. James Campbell as accompanist. June 27 the program was furnished by several voice pupils of E. H. Worth, assisted by Eric Koker, violin pupil of Moritz Rosen. Mr. Worth's pupils were Elizabeth Farrington, Wilma Cowley, Frank Harmon and Kathryn Worth. Elma Burgeson and Mary Louise Fickle were the accompanists.

Magnus N. Petersen, tenor, has just returned from a concert tour of the east and middle west. He announces the opening of his studios for voice culture in the University building, and a goodly number of students are awaiting the opportunity to return to him.

Genevieve Wallin, lyric soprano, appeared in concert, June 29, at the Women's Century Club auditorium. Miss Wallin possesses a beautiful voice which she uses intelligently. Her program was an exacting one, including numbers from most of the representative schools, and her audience gave every evidence of appreciative enthusiasm. Assisting on the program was Ebba Frederickson, violinist, who has attained no small reputation in and about Seattle, and Hattie Edenholm was the capable and satisfying accompanist.

Myron Jacobson, accompanist, composer and vocal coach, has arrived in Seattle and will assume his duties as instructor at the Cornish School for the summer session.

Sara K. Yeagley presented Helen Gordon, Betty Fitts, Naomi Wallender, Kirsten Culmbach and Pauline Faulk in piano recital. Julius Faulk, violinist, from the Vaughan Arthur studios, has assisted in making the program a delightful one.

The Howe College of Music announces the engagement of Nicholas Oeconomacos as clarinet teacher in that institution. Mr. Oeconomacos has just returned to Seattle from California, and the Howe School feels fortunate in being able to add him to its list of splendid instructors.

Anseau Scores in London

Fernand Anseau has won the Londoners this season as he has the Chicagoans. Clippings at hand demonstrate the big success scored by the Belgian tenor in Manon, which he sang last month at Covent Garden. The critic of the London Times of June 22, stated: "Fernand Anseau's smooth and pure voice, especially in soft passages, is always delightful to hear. Manon is practically a series of duets for soprano and tenor, varied with monologues for one or other. M. Anseau, with his greater range of expression, was primarily responsible for the success of the third act, in which Manon lures Des Grieux back from religion into her life."

The Daily Telegraph reviewer stated: "Fernand Anseau is the sweetest tenor of many days. Now his style is larger, his voice and his general dramatic temperament have warmed to a degree hardly suspected before, and his mezzo voice in the second act, and his full-toned singing in the third, were gloriously beautiful. Small wonder that the enormous audience waxed more and ever more enthusiastic as act followed act."

ERIE, PA., NOTES

ERIE, PA.—Caroline Ferguson, teacher of piano, presented her pupils in two recitals, June 18 and June 25.

Lillian Waldemarson, teacher of violin, who has been studying in Chicago under Leon Samentini, has arrived home and resumed her teaching.

Twelve young piano pupils of Lois Berst appeared in an attractive recital. They were assisted by Beth Hughson and Maxwell Lick.

The annual graduation exercises of the Erie Conservatory of Music were given June 26. There were ten graduates, two post-graduates, and a number of grade pupils received certificates.

Junior pupils of the Erie Conservatory of Music appeared in a recital on June 29.

A series of recitals was recently given by the pupils of Mrs. Millet.

Piano pupils of Anna Schutt gave an interesting recital, July 1.

Macbeth as Rosina

Florence Macbeth sang Rosina in the revival of The Barber of Seville at Ravinia Park, Chicago, July 21, the cast including Mario Chamlee, Mario Basiola and Leon Rothier, with Gennaro Papi conducting.

Zoo Opera Offerings

CINCINNATI, OHIO.—That Cincinnati has set its seal of approval on the season of opera given this summer at the Zoo Opera House, under the management of Clarence E. Cramer and the direction of Isaac Van Grove, is evident from the fact that even inclement weather does not keep the audience at home and sold-out houses were the rule for the week in which Lucia and Carmen were presented.

In his review of the opening night's opera, William Smith Goldenburg, of the Cincinnati Enquirer, said: "Lucia, to be effective in presentation, demands a high quality of action. In this respect the Zoo artists are well prepared for their task. . . . It is an exceedingly well balanced performance that is being given of Lucia at the Zoo this week, with Melvena Passmore, a favorite prima-donna of other seasons, achieving a personal triumph in the title role."

Monday night opened with Carmen, favorite with Zoo Opera audiences, and offered Kathryn Browne in the title role and Riccardo Martin as guest artist. Miss Browne's rich mezzo-soprano voice won the approval of Lewis Hillhouse of the Cincinnati Post, and Mr. Smith of the Commercial Tribune said: "Her singing was the best she has displayed this season. She is on that interesting borderline between contralto and mezzo, and the Carmen score gives her opportunity not only for her range, but also for her characteristic and generous timbre." Cara Ginna, a Cincinnati singer who has been studying in Europe and appearing there with much success during the past winter, scored a triumph with her portrayal of Micaela. Her voice is clear and sweet and she sang with lovely phrasing, clearness of diction and fine artistry that made it a pleasure to hear her. Raymond Koch and Herbert Gould are rapidly winning the unqualified favor of the Cincinnati opera devotees as their voices have that quality which lends glamour to any scene and their histrionic ability goes far to make each scene complete. No review of a performance of Carmen is complete without mention of that favorite of all arias, The Torreador Song, and Fred Patton, of whom Cincinnati is particularly fond, moved the large audience to a demonstration of enthusiasm that made an encore virtually imperative. The rule of no encores was not broken, however, as Mr. Patton adroitly averted a repetition by failing to encourage a prolongation of the applause.

Musical Cincinnati; in those four weeks of opera under the management of Clarence E. Cramer, is rapidly becoming familiar with a group of artists who can give satisfying portrayals of favorite roles, and who, under the inspiring baton of Isaac Van Grove, can reach great heights musically and histrionically.

Rudolph Benson Opens Publicity Bureau

Rudolph Benson, former publicity director of the Cincinnati Symphony Orchestra, has established a publicity bureau in New York, where he plans to give especial attention to the publicity needs of the musical world, including personal representation.

Mr. Benson is backed in his enterprise by an experience of twenty years in newspaper and publicity work. His newspaper affiliations included editorial positions with the Cleveland Plain Dealer, New Orleans Item, Chattanooga Times, Cincinnati Enquirer and the Cincinnati Times-Star. He looked after the dramatic and musical columns on several of these papers.

In the publicity field Mr. Benson has had a wide experience with both dramatic and musical activities. He represented various Shubert theatrical enterprises for three seasons, Keith-Harris-Libson vaudeville and photoplay interests for four years; and numerous individual ventures that involved both local and national publicity.

W. F. Wiley, general manager of the Cincinnati Enquirer, has cited Mr. Benson as a newspaper man "who could just naturally get news where others would not even suspect it," and the following tribute was paid him recently by Frederick I. Dana, head of a committee in Providence, R. I., that had charge of a campaign to raise a building fund for a civic auditorium: "Never have we had in Rhode Island an agency equal to yours as a publicity man. Every one of our newspapers has accepted and welcomed your work, hardly a day passing for more than three months without an article relating to our cause. An unheard of record, for this community."

Katherine Bellaman Pupil Engaged

Nancy Trevelyan, talented young pupil of Katherine Bellaman (associate teacher of Estelle Liebling), has been engaged for a leading part in 1926 Bare Facts, the revue now at the Triangle Theatre. She will contribute several songs to the program and will co-lead with Rupert Lucas in the Tea Time.

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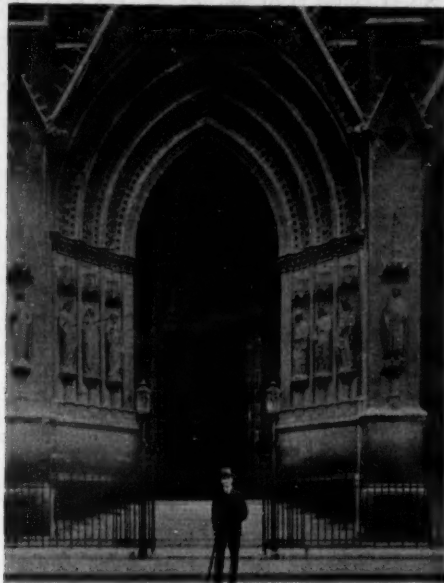
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Karl Kreuger in Paris

Karl Kreuger, newly appointed conductor of the Seattle Symphony Orchestra, went to Paris on a short visit at the beginning of July when the musical season was over, and got together an orchestra composed of members of the Conservatoire organization, found a hall which was not yet closed for the summer, and showed the Parisian public—those of the public who went to the Pleyel hall—what manner of man and conductor he was.

The novelty of the concert was Mozart's Serenade in D for two stringed orchestras and timpani. The other purely orchestral number was Wagner's Siegfried Idyll. Between these works for orchestra alone came Debussy's Danse Sacree, and Danse Profane, with Lucile Delcourt as the harp soloist, and De Falla's Danse Rituelle du Feu, with



KARL KREUGER,

conductor of the Seattle Symphony Orchestra, visiting the church of Sainte Clotilde in Paris, where César Franck was organist for thirty-three years. (Photographed for the MUSICAL COURIER by Clarence Lucas.)

Marguerite Morgan at the piano. These two artists were prepared to play at once and with one rehearsal, as the concert was organized, rehearsed, announced and given in less than a week.

Karl Kreuger's success was instantaneous and pronounced. It was certainly an unusual sight to see the members of the orchestra lay down their instruments and applaud the conductor at the end of the concert. The critics had nothing but praise for the manner and authority of the conductor. One or two of them regretted that the program was not more important and a greater tax on the conductor's interpretive ability.

After the concert Mr. Kreuger spent a few days visiting the sights of Paris, and selected a number of new French works for his forthcoming season in Seattle.

Harold Henry's Summer Classes in Vermont

Harold Henry and his summer pupils are again in Bennington, Vt., and his delightful studio, the Yellow Barn, literally hums with musical activity. There are daily lessons with Harold Henry, a weekly interpretation class at which the points of Mr. Henry's lectures on piano literature and piano playing are illustrated by different artist-pupils, members of his class, and last but not least four artist-recitals during the season. During the winter the studio was remodelled, and now the audience chamber is open up to the rafters, and the acoustics and ventilation are greatly improved thereby. The first concert of the current season was given on July 13, by Sascha Jacobsen, violinist. Together with Harold Henry he played the A major sonata of Brahms, and to the fine accompaniments of Mildred Couper artist-pupil of Harold Henry, three delightful groups of solos. The large audience came from all the surrounding towns as well as Bennington and was aroused to great enthusiasm by the beautiful playing. The next concert will be on July 29.

Ganapol Studios of Musical Art to Be Enlarged

The Ganapol Studios of Musical Art, of Detroit, Mich., are arranging to increase their staff of teachers, owing to the ever growing activities of the school. Boris Ganapol is also completing arrangements for larger and more up-to-date quarters.

The work being done at the institution is very gratifying, and Mr. Ganapol is constantly being complimented on the high standard of the work being achieved. Recently Mr. Walter, former manager of the Detroit Symphony, and now director of the Curtis Institute of Philadelphia, in a recent letter expressed his appreciation of the excellent musical work that the Ganapol Studios are doing in its community. Last season the classes were very large and already much interest is being manifested in the coming season.

Alabama Prize Song Published

Yea Alabama, the new prize song of the University of Alabama, with words and music by Ethelred P. Sykes, has now been released in printed form by the publisher, T. W. Allen, of 437 Fifth Avenue, New York, and already is enjoying an extraordinary sale. Several of the phonograph companies have made records of it which will soon be released to the public. Mr. Allen, who makes a specialty of college music, is also the publisher of the Washington and Lee Swing, undoubtedly the most popular of college songs of recent years and even more widely known as a dance number.

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SELECTING A TEACHER

By Homer Nearing

Selecting a teacher is the most difficult, and at the same time, the most important task in a young musician's career. Your teacher can make your music a joy or a burden. He can be a constant source of inspiration, or discourage you for life. He can make every minute of your period of preparation count, or he can cause you years of unnecessary drudgery.

In view of this, it is surprising how many young musicians choose their teachers in the most casual manner. Indeed, many do not choose at all. They select teachers by price, much as one would select a room in a hotel. It is almost unbelievable that, in the study of so intimate and personal a thing as music, anyone could agree to studying with a teacher about whose personality and principles he has had no opportunity of forming an opinion.

Perhaps the wide-spread fallacious desire for "correctness" of method is partly responsible for such blindness. The idea that there is such a thing as a "correct method" or a "right way" of learning has been capitalized to such an extent by ignorant teachers and unscrupulous institutions that these terms have become a pitfall for the unwary.

Beware of the teacher with a rigid method! As a musician, you must learn to make music, and there are many different ways of doing it. You will save time by learning from the first in the way best suited to your type of mind and personality. If your teacher lacks sufficient breadth of mind to see that everyone must find and use his own method, he will, in most cases, prove a hindrance rather than a help.

Another important question to be considered is, Can your teacher do something himself? The world is so full of instrumental teachers who cannot play anything, or singing teachers who cannot sing, of composition teachers who cannot compose. To be sure, all teachers cannot be virtuosi (in fact, many virtuosi are poor teachers), but if a person cannot do a thing himself, how can he teach it to another? No one would dream of learning to drive a car from a person who cannot drive one himself, but there are thousands of students wasting their money on music lessons that consist entirely of talk.

A third important question to ask yourself about your prospective teacher is, Does he have the pedagogical knack? So few people have the real teaching instinct, society ought to discover and subsidize them. Musicians as a class seem to lack it. The neophyte who begins his studies with a real teacher is indeed fortunate.

The marks of the born teacher are very plain and easy to understand. One striking characteristic is that he likes to teach. He teaches not because he has to, but because he likes people and likes to help them grow. He does not impart information, he fashions minds. Habitual ennui or sourness are inconceivable in the born teacher. His pupils get somewhere. They learn to do things for themselves rather than echo the pet notions of their instructor. The best way to judge a teacher is by the success of his pupils. They may not all be geniuses, but every serious student of the born teacher will meet with success according to his talents.

Gradova's Appearance with New York Philharmonic

Gitta Gradova, Russian-American pianist, has been engaged by the New York Philharmonic Orchestra as soloist for two concerts in its regular series at Carnegie Hall,



GITTA GRADOVA

November 11 and 12, Willem Mengelberg conducting. This young artist has rapidly made a name for herself as a pianist of first rank and has won the esteem of the musical profession through her interesting programs ranging from Bach and Beethoven to the latest moderns, playing both, as the New York Tribune wrote on occasion of her last New York recital, "with the mature perception and marked individuality of the seasoned artist."

Heughan Touring the Maritime Provinces

William Heughan, Scotland's distinguished actor-singer who made such a splendid impression at his first New York recital in Carnegie Hall at the end of April, is now enjoying a well earned rest in the Maritime Provinces after his lengthy and strenuous world tour during which he covered over 82,000 miles in three years and gave over 500 recitals. In Halifax, N. S., however, at the beginning of this month Mr. Heughan gave a series of four recitals and made such an enormous success that in spite of the warm weather and outdoor attractions he had to give a fifth by special request. He will return again after a visit to Newfoundland and give still another in connection with the Sir Walter Scott Monument Fund. Towards the end of September he

will appear in St. John, N. B., in a recital for the Women's Hospital Aid and this will be followed by an extensive tour throughout Canada and the United States, under the exclusive management of Universal Artists, Inc., of New York.

Summer Plans of Haensel & Jones Artists

Following her operatic engagement in Baden-Baden, Austria, Florence Easton has gone to the north of England to visit relatives and friends. George Meader shared honors with Easton at Baden-Baden. The mountains of North Carolina and the Virginia coast claim Grace Kerns, the soprano having sung at the Conneaut Lake (Pa.) Musical Festival the week beginning July 17. Flora Negri is dividing her time between Saltaire, L. I., and the Adirondacks. May Peterson is at her home in Amarillo, Texas, with the prospect of Europe in August. At her camp in Harrison, Maine, Marie Sundelius is finding grateful rest after a strenuous season, climaxing in five special concert appearances before the Crown Prince and Crown Princess of Sweden, and a gala day at Marblehead, Mass., as guest-artist at the festivities held in that historic town in celebration of the 150th anniversary of the founding of the United States Navy. Jeannette Vreeland has gone to Chicago with her husband, Percy Rector Stephens, and later will visit her family in Denver.

Several Haensel & Jones artists will spend most of the summer in and about New York—Julia Claussen, Paul Alt-house, Richard Crooks, Frederic Baer and Francis Macmillen. Twice this summer Claussen will be soloist at Atlantic City concerts given in the Steel Pier Ballroom. Paul Alt-house is coaching a limited number of advanced students, and devoting his spare hours to tennis. In July and August he is fulfilling two concert engagements at Atlantic City in the Steel Pier Ballroom. Richard Crooks is living in a delightful suburban resort, and fulfilling several recital engagements in the summer colonies, including Buzzards Bay. Francis Macmillen will spend some time in Cincinnati.

Arthur Middleton is on the faculty of the Bush Conservatory of Music, Chicago, for the summer. There are concerts also, including one at Des Moines. Fred Patton is "making good" in leading baritone roles in the Cincinnati Zoo Opera. Grace Leslie is at her home in Salisbury, Mass., and later will fulfill a return engagement with the New York Symphony, with the orchestra's Chautauqua concerts. Marion Telva, contralto of the Metropolitan Opera, is in St. Louis. Thelma Given is enjoying a quiet summer at the Given cottage, Provincetown, Mass.

Many Haensel & Jones artists are abroad. Prokofieff is in Paris, Münz is in Poland, Kindler is in Paris and so is Nina Tarasova. Mildred Dilling is giving concerts in Paris and London and later will go to the Normandy Coast, Leo, Jan and Mischel Cherniavsky are in England, and as noted above, Easton and Meader are vacationing in England and the Continent, respectively.

Virgil Conservatory Summer Notes

Many teachers and students availed themselves of the intensive course of three weeks' summer instruction at the Virgil Piano Conservatory in New York. Beginning June 21, private and class lessons occupied the greater part of every day except Saturday, which was a general "rest up" day. The students were fortunate in having the director herself personally give the lessons in technic, harmony, time and rhythm, ear training and pedalling.

Some of the regular yearly pupils have been giving illustrations, which are both convincing and entertaining. An impromptu recital was held recently to show the fine results children obtain at the Virgil Conservatory. Little ten-year-old Dora Richter, who has already won laurels for her playing, opened the program with a few demonstrations of technic, viz., scale of C at 640 notes per minute, a three-finger exercise at 480 notes per minute, and interlocking chords at 300 notes per minute. For pieces, she was heard in The Waltz, by Niedlinger, which she played with excellent rhythm and at the same time a brilliant technic; Austrian Song, by Pacher, a rather long piece requiring rapid execution and a variety of touch and phrasing; Humoresque, by Mrs. A. M. Virgil, and Will o' the Wisp, Mayer. Edith Rosen, barely five years of age, after only fourteen half-hour lessons, played the scales of C and G and their scale chords in three positions, and six little melodies from Progressive Studies No. 1 by Mrs. Virgil. Rae Rubens, a young girl who has progressed rapidly, demonstrated some advanced technic, which was further illustrated by her brilliant playing of Tarantelle by Dennee and the popular March by Kowalski, where breadth of tone was well displayed.

O'Hara Reviews New White-Smith Song

Geoffrey O'Hara writes: "When I Go Serenadin' Sarah is published by the White-Smith Music Publishing Company, Boston, the publishers of the famous old song, Kentucky Babe, and the publishers expect Sarah to catch up with the Babe in popularity. This is a difficult prognostication, and while I hate comparisons, as they are always odious, there is no better way to describe When I Go Serenadin' Sarah than as another Kentucky Babe. It is very quaint, exceedingly well written, good words and good melody and a very musically accompaniment. It will be a bonanza for radio artists and I would venture to say that if some of the best known quartets on the air, the Shannon Four for instance, would take up this song it would be one of their biggest hits. Excellent vocal arrangements, for men's voices, women's voices and mixed voices, are issued and abound in a great many very beautiful vocal effects, really a work of art from the standpoint of part-song writing. This song is issued in high and medium keys for soloists as well as for instrumental solos for various instruments and a vocal orchestration, and every one should have it in their music bag."

Geza de Kresz to Appear Here

Geza de Kresz, Hungarian by birth, will play in New York at the opening Roosevelt Recital, supporting Mary Garden in her first New York appearance since 1921. De Kresz is well known in the violin world as a pupil and protégé of the great Ysaye. He lived for many years in Roumania, where he was court violinist to that famous patron of music, Carmen Sylva, Queen of Roumania. After her death he spent several years in Berlin, going to Canada in 1923 as a member of the Hart House String Quartet at the University of Toronto, over which he now officiates as first violin.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

SAINT CECILIA

A. M.—You can readily understand there is little known about Saint Cecilia that is authentic. She was a Christian, one of the early martyrs for her faith, and was beheaded in A. D. 229 for converting her husband and his brother to Christianity. In fact all three were beheaded. These events are supposed to have occurred in Rome, under Alexander Severus, although it is also stated that it was in Sicily, under Marcus Aurelius between 176 and 180. Early writers make no mention of her skill in music, and as late as 1594 a long poem was written about her as a Martyr, but no mention of music made. However, she had been considered as music patroness earlier than the poem. It is certain that in 1502 a musical society was established in Louvain, the statutes of which had to be presented to the magistrate for his sanction. The founders desired to place the association under the patronage of St. Job, but the magistrate decided that St. Cecilia should be the patron saint. November 22 is the date of the festival of St. Cecilia and as early as 1571 there were celebrations of mass and vespers in churches in her honor. A century later, St. Cecilia's Day commenced to be celebrated in England and music was written specially for the occasion. But later it was only occasionally there was any celebration on St. Cecilia's Day and gradually it became a sort of musical festival occupying two or more days, with no mention of the saint.

The house of St. Cecilia is still shown in the Trastevere district of Rome, though antiquarians have established the fact that it was in reality a tanner's shop. The vats still exist in the cellar. The first attempt to destroy St. Cecilia because of her Christianity was made by sealing her up in the bathroom of this house and turning on the steam for three days. When the sealing wall was broken down she was still alive and singing hymns to the Lord. This hymn-singing is her sole connection with the art of music, and the only excuse that there was for making her its patron saint. It was her miraculous survival of the steam bath that led to her being made a saint. (If you don't believe this old legend, why, just go and look at the bathroom. They still show it to you.)

FEIS CROIL

A. F.—Feis Croil is simply the Irish name for The Irish Musical Festival, inaugurated in the spring of 1897. The music festivals in Wales are known as Eistedfodds, each

country using its own language. Whether the Irish festivals survived the war is not known, but Wales still carries on her special musical functions, apparently with great success.

WHEN HAROLD BAUER CAME

A. M.—The season just ended was Harold Bauer's twenty-fifth in this country, and now he seems to belong to us. He first won success in his own country, England, and was given a warm welcome here. His first appearance was with the Boston Symphony Orchestra at Symphony Hall, Boston. He at once made himself a favorite here, and continues to be an always welcomed artist in our midst.

AN AMERICAN COMPOSER

F. O. B.—There certainly was an American composer by the name of Guiraud, born in New Orleans in 1837. He studied with his father, a music teacher who had taken a Prix de Rome in 1827. His talent developed while he was young, his first opera, *Roi David*, being produced in New Orleans when he was only fifteen years old. Going to Paris he entered the Conservatoire, where he also won a Prix de Rome in 1859. An English authority says his *Piccolino*, 1876, is one of the daintiest of modern comic operas. This authority adds: "his talent did not lie in the direction of grand opera." He died in Paris in 1892.

Maria Mueller Sings at Home

Maria Mueller has just been singing in her native city of Prague for the first time since she became a member of the Metropolitan Opera. Needless to say, she made a great success. Here is what the critic of the leading Prague newspaper, *The Bohemia*, had to say:

"For the first time since she became an American celebrity Maria Mueller appeared here in opera. We, who have witnessed her brilliant career on the artistic horizon and her development from role to role, when she still belonged to us, loved and admired her. Our critics then acclaimed her and are delighted to see that she has fulfilled her promises. Last night, when she appeared as *Eva* in the *Meistersinger* with Michael Bohnen as *Hans Sachs*, she had an unprecedented ovation. The audience cheered and shouted; they did not know how to express their joy and appreciation. Her dazzling appearance, her natural pure, rich voice, which has now developed to its highest glory, the poetry of her interpretation of the character, whether it was mischievous or showed deep sentiment, all was given from a wealth of feeling. Hers is now an ideal impersonation and she will be admired wherever she is seen and heard."

Lusk Evokes Enthusiasm as Soloist with Prague Philharmonic

For the opening of the eighth Sokol festival in Prague, Czechoslovakia, June 11, a gala concert was given in Smetana Hall by the Prague Philharmonic with Milan Lusk as soloist. Mr. Lusk was received by the audience with



MARJORIE MOODY,

soprano, who is enjoying new successes as soloist on tour with Sousa's Band. On July 15, Miss Moody featured Hanley's popular song, *Just a Cottage Small*, on her program at the Steel Pier, Atlantic City, when it met with instantaneous favor. She has now made it a regular feature of her program.

a storm of applause. In direct contrast to the Slavic numbers performed that evening, Lusk chose the D'Ambrosio B minor concerto and in the words of the first music critic of Prague, Dr. Borecky, in the *Prager Politiker*, "this concerto afforded the young violinist a good medium in which to display a fine broad tone and a songful interpretation."

Immediately following his great success, Lusk was offered by Kubelik's manager, Mr. Swojsik, a tour of England, including London, Manchester, Leeds, etc., in conjunction with the Prague Teachers' Choral Union for next October, but due to his many engagements this fall in America, Lusk was unable to accept.

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Ralph Angell accompanied Francis Macmillen in a violin recital on July 16 at Cornell University, Ithaca, N. Y.
Richard Bonelli has gone west to summer on the coast, and will again be heard with the Los Angeles Opera Company in the fall, of which organization he is an important unit. An engagement with the San Francisco Opera will follow.

Lucrezia Bori, one of the most popular of the Metropolitan Opera sopranos, is a native of Valencia, Spain. Her father was a well known army officer and her mother a noblewoman and a talented musician. Miss Bori made her debut as Micaela in Carmen at the Costanzi in Rome when she was sixteen years of age. Following appearances in the leading opera houses of Italy, the soprano sang at the Teatro Colon in Buenos Aires with unusual success. It was in 1913 that she came to the Metropolitan and, as is well known, since that time she has sung many roles in standard operas and also has created numerous new ones with marked success.

Ernesto Berumen, pianist and teacher, will leave on August 1 for California, where he will enjoy a month of rest and recreation and incidentally visit a number of American and Mexican friends in Los Angeles and San Francisco whom he has not seen in years. Mr. Berumen will return to New York the first week in September, and at once will resume his teaching at the La Forge-Berumen studios.

Doranne Bawn (Mrs. Herman Neuman) appeared as soloist on the second anniversary program of WNYC, receiving much favorable comment from radio critics. Miss Bawn also broadcasted a special program recently from WEAF.

Harold Bauer leaves for a European vacation early in August and will not return to America until November, when his tour opens at Town Hall, November 20, with the Lenox String Quartet. Mr. Bauer's first fall recital will be on December 4.

F. C. Coppicus is spending the month of July at Moose Head, Me.

Anna Case sang two concerts at the Philadelphia Sesqui-centennial, the first on June 19, with the Liederkranz Club of New York, and the second on July 4, with George Alexander West, Philadelphia organist, in a program of sacred music, each appearance earning for this sterling artist the encomiums of the Philadelphia press.

Ernest Davis, tenor, and his wife, Mabel Austin, soprano, gave a successful joint recital in Boulder, Colo., on July 4. The two artists paid tribute to the 150th anniversary of American independence by devoting their entire program to American composers, including songs by Hopkinson, Cadman, La Forge, Hageman, and negro spirituals by Harry Burleigh. Mr. Davis left immediately after the concert to fill engagements on the Pacific Coast before returning to complete his season with the Cincinnati Zoo Opera Company.

Jeannette Durno is presenting a series of five recitals in connection with the Durno summer master class at her studio in Chicago. The recitals are being given on Friday evenings and began July 16, the artists appearing being Dvora Dienstova, Olga Sandor, Hilda Epstein, Dorothy Wright, and members of the Durno Ensemble Class.

Annie Friedberg, New York concert manager, has booked the following engagements for her artists: Edwin Swain, baritone (Greenville, N. C., July 29); Donald F. Tovey, pianist (Harvard University, Cambridge, Mass., October 29; Boston, Mass., October 30; Wellesley, Mass., October 31; New York City, November 2; New Concord, Ohio, November 5); Elsa Alsen, soprano (Baltimore, Md., November 23; Rochester, N. Y., February 24); George Perkins Raymond, tenor (Boston, Mass., December 4; Chicago, Ill., January 23; Brooklyn, N. Y., March 9.)

Paula Fire made her second appearance with the Puccini Opera Company on July 10, in Wildwood, N. J., when Cavalleria Rusticana was given in concert form, with costumes and acting. Miss Fire obliged the impresario by learning the part of Lola at short notice, and it is said that he was very enthusiastic about her portrayal of the role, which is usually taken by a mezzo soprano, but which he declares is more beautiful in the full soprano voice. Cavalleria was preceded by an operatic concert in which Miss Fire was heard in the Scene and aria, Ah, fors' è lui from La Traviata, in which she was received with enthusiasm.

Dusolina Giannini sailed last week on the S. S. Hamburg, accompanied by her mother and her manager, Daniel Mayer, for a European tour. She will give her first recital on September 6, at Breslau, Germany, and from September 8 to 22 will sing at the Berlin Opera. Immediately thereafter she will give two recitals in Berlin, will return for another week of opera in the same city, followed by recitals in Königsberg, Frankfurt-am-Main, Hamburg, Stettin, Dusseldorf, Köln and Mannheim, and will close her tour of Germany with an operatic season in the new opera house in Hamburg, proceeding then to London.

Ossip Gabrilowitch, whose concert season extended as late as June 10, made use of his short summer vacation to have his tonsils removed at the Harper Hospital in Detroit. He quickly recovered from the results of the operation and soon after left for California, where he is conducting several concerts of the newly formed Philharmonic Society of San Mateo County. He will spend August and September at Mackinac Island, Mich.

Ernest Hutcheson's master classes at Chautauqua, N. Y., started with a record enrollment. The scholarship for study with Mr. Hutcheson this season was won by Margaret Farr, a young Chicago pianist who has received practically her entire training under Walter Spry and who has repeatedly appeared with the Chicago Symphony Orchestra.

Jules Jordan, prominent musician of Providence, R. I., took active part in the celebration that city had in the event of the unveiling of the Benedict Memorial Temple to Music, in honor of David Wallis Reeves. Mr. Reeves was one of Providence's most illustrious sons, who for many years was actively prominent in the city's musical interests, and Dr. Jordan was a long and close friend of his.

Edward Johnson is appearing at The Ravinia Opera this summer for the first time and reports that the rain and cold were rather trying the first week, as he was not accustomed to out-of-door singing. Within eleven days Mr. Johnson was heard in the tenor roles in Romeo and Juliet, Faust, Carmen, Madame Butterfly and L'Amore di Tre Re.

Bernard R. Laberge of the Bogue-Laberge concert management of New York returned recently from a business trip in Europe. He has arranged for several new and interesting artists to visit America next season, among them one or two organists new to this country.

Frank Earl Marsh, Jr., former director of Alabama College School of Music, has been appointed Dean of the College of Music, Baker University, Baldwin City, Kans., and will assume his new duties in the fall.

Abby Putnam Morrison sang a group of songs at a musicale given by General and Mrs. J. Frederick Pierson at their home in Newport, R. I., on July 18. She was heard in April, My April, several Brahms numbers, an aria from Tosca, and, at the request of General Pierson, Annie Laurie. Among the invited guests were Mr. and Mrs. Cornelius Vanderbilt, Mr. and Mrs. Arthur Curtis James, Mr. and Mrs. Charles Auchincloss, Mr. and Mrs. James Cushman, Mrs. Frederick Neilson, Mr. and Mrs. Preston Pope Satterwhite, Colonel and Mrs. Shartle in command of Fort Adams, Mr. and Mrs. Napoleon Bonaparte, Mr. and Mrs. Herbert Pell, Mr. and Mrs. George Brokaw, Mr. and Mrs. Edson Bradley, Mr. and Mrs. Anthony G. Drexel Biddle.

The New York University Summer School is giving a series of concerts at the Washington Square building of the University. Programs are being presented as follows: July 8—Ruth Kemper, violinist, accompanied by Charles Haubiel; 15—Beatrice Oliver, oboist; Gerald Rudy, flutist, and Charles Haubiel, pianist; 22—Miss Kemper; Carl Stern, cellist, and Mr. Haubiel, in trio recital; 29—Regina Kahl, soprano, accompanied by Mr. Haubiel; August 5—Mr. Haubiel in piano recital.

Effa Ellis Perfield gave a Constructive Chalk Talk on Musical Pedagogy on July 2, in the salon of the Schmoller & Mueller Piano Company of Sioux City, Ia., where a large audience listened attentively to her interesting delivery.

Will Rogers is now in Europe in the interest of the Saturday Evening Post. He will return in September and open his concert tour in connection with the de Reszke Singers on October 4.

Emma Roberts, Kentucky contralto, was one of the artists heard recently in a musicale given at the House on the Sands, the estate of Mrs. George H. Leach at Buzzard's Bay, Mass. Although having at her command an extensive repertoire of songs in six languages, Miss Roberts chose a program composed chiefly of American songs, for she is a firm believer of giving the American composer a chance. As an encore, she sang Valencia, giving it the interpretation of an artist and making of this over-two-hundred-year-old Spanish melody which has come to life as a popular number, the occasion of enthusiastic applause.

Lenora Sparks will retire from the Metropolitan Opera Company next season in order that she may devote her entire time to concerts. She will be under the management of Daniel Mayer.

Ethelynde Smith included among her recent European engagements an appearance at Bournemouth at the closing concert of the season before the annual vacation of the orchestra, under the direction of Sir Dan Godfrey. The soprano was heard in a group of folk songs and one of American numbers, with Lois Mills at the piano. After each group the audience, which filled the auditorium, recalled the singer many times and insisted upon encores.

Reinald Werrenrath, baritone, gave a concert at Newport, R. I., under the auspices of the Art Association, on July 14, at which time he was the house guest of Mr. and Mrs. Arthur Curtis James. It will be remembered that it was Mr. and Mrs. James who entertained the Crown Prince and Princess of Sweden during their recent Newport visit.

John Finley Williamson, leader of the Dayton Westminster Choir, with Mrs. Williamson, is spending the summer in Europe. He is combining a pleasure trip with a study of things of interest to him as leader of so important a choral organization, and will have conferences with Dr. Henry Coward, well known English choral leader; Dr. Karle Straube, cantor of St. Thomas's, Leipzig; and Marcel Dupré, French organist. Mr. Williamson is writing a series of weekly articles for the Dayton Daily News on what he is seeing and doing.

Hadley Conducts Sesqui-Centennial Orchestra

On July 6, Henry Hadley conducted the first concert of the third series of guest conductor concerts at the Philadelphia Sesqui-Centennial. Mr. Hadley is well known in Philadelphia and is also popular there. It was perhaps in view of this fact that the audience at this event was one of the largest which has gathered at these concerts and also one of the most appreciative. In commenting on Mr. Hadley's work the Philadelphia Public Ledger stated, in part: "Mr. Hadley began with the symphony, an excellent arrangement of the program, although the Brahms C minor is not entirely digestible at a first hearing. His interpretation was very fine, the orchestra responding admirably to the wishes of the conductor. . . . The first movement was read with fire and spirit, entirely in keeping with the idea of the composer, and the second movement was a model of grace and lyricism. Dr. Hadley brought up the finale to a tremendous point of triumph and brought the work to a splendid close. . . . The concert closed with an excellent presentation of Liszt's Les Preludes."

Following the concert of July 13 The Inquirer said: "The feature of the evening was Mr. Hadley's own Third Symphony in B minor, a work of such vitality and value that it should hereafter rapidly emerge from among the novelties, and take its place in the regular repertoire. Hadley's Third Symphony shows the general characteristics of his other music—refreshing sanity, substantial scoring, individuality without eccentricity of effect, such as the charming pizzicato and deft string effects opening the third movement and a prevailing breadth of viewpoint, animated by a happy balance between the intellectual and emotional. In addition, it has qualities which entitle it to a permanent place in the too-limited literature of American symphonies."



AT THE PERFORMANCE OF CADMAN'S OPERA, SHANEWIS, AT THE HOLLYWOOD BOWL

Forty-seven thousand people focussed their attention upon Princess Tsiarina, Cherokee Indian mezzo-soprano, and Os-ke-non-ton, Mohawk baritone, both well known members of the concert profession, when they led the big cast that participated in the giving of Cadman's opera, *Shanewis*, at the Hollywood Bowl. The (X) marks show Tsiarina singing the leading role, and Os-ke-non-ton, singing the principal baritone part. (Keystone photo.)

PHILHARMONIC MANAGER TALKS OF ORCHESTRAL SITUATION ABROAD

The general economic situation abroad has had its effect on the first orchestras of Europe, according to Maurice van Praag, manager of the orchestra personnel of the Philharmonic Orchestra of New York, who returned from a tour of the Continent in time for the opening of the Stadium concerts. Mr. van Praag accompanied Arthur Judson, manager of the Philadelphia and Philharmonic orchestras and the Stadium concerts. Mr. Judson is still abroad.

Lack of money has necessitated insufficient rehearsals with resultant lowering both of the orchestras' personal morale and artistic standards, claimed Mr. van Praag, who found even the most famous European organizations inferior today to American symphonic bodies. This observation was based on visits to all the important music centers of Europe.

"On landing," began Mr. van Praag, "Mr. Judson and I went directly to Heidelberg to attend the Brahms Festival which Wilhelm Furtwangler was conducting and to find out his programs for next spring when he returns for his third season as co-leader of the Philharmonic Orchestra. There, as in other places of Europe, we discovered two things: that Europe adores both Brahms and Furtwangler, and that there is considerable resentment over the fact that the latter spends so much time in America.

"Berlin seemed to be teeming with musicians eager to come to the United States. I discouraged them as best I could. I told them that the market was overcrowded, musical standards were exceptionally high and that, so far as the orchestras were concerned, the union rules were ironbound. I advised no one, unless of the very first rank, to consider coming to America. It was significant that in Berlin the men of the orchestra came to concerts in ordinary sack suits, unable to afford the traditional formal attire."

In Budapest, Prague, and Vienna, Mr. van Praag found the orchestral situation suffering from the same dearth of money, insufficient rehearsals, etc. In Vienna, he stated, he and Mr. Judson witnessed a performance played without rehearsal.

"The Vienna Philharmonic," said Mr. van Praag, "has one of the finest libraries in the world, containing original manuscripts of all the old masters. Now they are without funds. The librarian is a man who works without pay, for love of the thing. Meanwhile, the manuscripts are falling to pieces. A skull of Haydn is tossed, dust-covered, in a corner. Unless music lovers come to the rescue some of our most precious musical heirlooms will disappear. It is a most pathetic sight, especially when you remember that Vienna was the cradle of all our modern music."

Amsterdam, where Mr. Judson and Mr. van Praag visited Willem Mengelberg, who again will conduct the first half of the Philharmonic season, was the only city where they found that the orchestra—the Concertgebouw—had as many rehearsals as necessary and where the men were compensated more than adequately for their services.

In Milan, Arturo Toscanini was found in his beautiful home—almost a palace. There, in his library containing the death masks of Wagner and Puccini—as well as the cup presented to him by the men of the Philharmonic Orchestra after his farewell concert last winter—the maestro outlined his programs for his guest appearances next season.

Mr. Judson went on to Spain and England. But Paris was Mr. van Praag's last stop, as he had to arrive in this country for the opening night of the Stadium concerts.

"The moral of my trip is this," concluded Mr. van Praag, "See musical America first!"

Mme. Genovese's Closing Salon Musicale

A brilliant event at the home of Mme. Genovese was the closing musicale of the season at Rutherford, on July 11.

Many distinguished guests were in the audience, which was a large one and had representative members of New York, Passaic, Garfield, Clifton and Paterson. The artists who were heard on this occasion were: Rose Ricciardi, Aida St. John, Clarence Del Gado, Gladys Yeates, Anita Salvatori, Amelia Sanadres, Iseo Ilari and Mme. Nana Genovese. Each of the artists contributed several numbers, which delighted the audience, and many encores were added. Fortune Gallo and Andres de Seguro were two distinguished guests present, as was also Mme. Soder-Hueck, who brought the tenor, Ilari. Mr. de Seguro presented the hostess in a charming little address to the guests in which he said: "I have just had the pleasure of having Mme. Genovese in my company at Havana and I assure you she made a wonderful impression there and left many friends when we came away." Whereupon Mme. Genovese was greeted with hearty applause.

Hedwig Dahl Mason's Florida Season

Hedwig Dahl Mason, lyric soprano, has just returned to New York from Florida, where she enjoyed a very busy season and aroused the same enthusiasm which has always attended her appearances in the north. Among her engagements should be noted an appearance with the St. Cecilia Club in St. Augustine, one with the Friday Musical of Jacksonville, and another with the Jacksonville Woman's Club, when she appeared on the program with Mrs. Percy Pennybacker, former president of the Federation of Women's Clubs. Other engagements included: Hotel Ponce de Leon, St. Augustine, with Hosmers Orchestra; Jewish Woman's Club, Jacksonville; costume recital, under the auspices of the Asher Council, Jacksonville; High School Auditorium, Deland; Palmetto Club, Daytona Beach; Woman's Club, Orlando; High School Auditorium, Eustis; University Auditorium, Gainesville; and five recitals broadcasted from WJAX.

Mrs. Mason's singing was favorably commented on by the press. For instance the Jacksonville Times Union said: "Mrs. Mason is the possessor of an exquisite lyric soprano and an artist who sings with ease. Mrs. Mason's entire program was given in a masterly manner, with the evidence of a real musician always in the foreground." The St. Augustine Evening Record stated: "Mrs. Mason has a soprano voice of sweetness and clearness and the large audience to which she sang was charmed with her performance. There is a clear bell-like quality to her voice which is most delightful." The Jacksonville Journal commented: "Hedwig Dahl Mason again delighted an audience with the beauty of her lovely voice, the charm of her manner, and her picturesque costumes. The aria from Mignon showed the flexibility of Mrs. Mason's voice, its wide range, its clear tones and the beauty of the low notes. The Echo song showed the voice control of Mrs. Mason to perfection."

For the past four seasons Mrs. Mason has studied and coached with Harry Colin Thorpe.

Vardi School Closes Successful Season

The Vardi Musical Studio of New York City closed its successful season with official examinations which were held in the studios from July 1 to 9, showing great advancement of the students of all departments. Among the students of the piano department, under the direction of Anna Joffer-Vardi, those who were heard included Miss Belyn, who played the D minor concerto (second piano accompaniment by Mme. Vardi) of Mozart; Henry Schankman, eleven-year-old, who interpreted the Mozart Fantaisie and Sonata in A with good schooling and fine expression; Marie Martinelli, Evert Mosquito, Lillie Schneiderman, Virginia Morhean and others. The violin department, under the direction of Joseph Vardi, violinist and composer, presented several well developed students, among them Ellen Woodruff, Edward Griben, A. Barlik, Amos Welner, Elias Felberg,

Isidor Grabiner, Isidor Dardek, Julius Badish, Sam Weissman, Beny Schneiderman, Nicolas Martinelli, Max Meyer (eight years old), Frances Ragovez, Francis Becker. They played caprices and studies by Kreutzer, Fiosillo, Rode and Gavines, and Concertos by Viotti, Spohr and Vieuxtemps. An exceptional talent is Emanuel Vardi, eleven years of age and quite a little genius. He played with ease the first caprice by Gavines in E flat, thirty-fifth Study by Kreutzer, Caprice Valse by Wieniawsky-Auer, and Hark, Hark the Lark, all by memory.

The cello department, under the direction of Anton Asenmacker, also offered several exceptional pupils, among them Esther Joffe, who played with good technique, tone and sure intonation. All the students appearing reflected great credit on their instructors.

Margolies Pupils Busy

Erna Pielke, mezzo soprano, and an artist-pupil of Samuel Margolies, with studios in the Metropolitan Opera House building, has been engaged to sing principal roles at the Bremen Stadt Opera. She will sing Carmen, Delilah, Ortrud, Azucena, Fricka, Venus and other important parts. Miss Pielke, who was born in America, has studied six years with Mr. Margolies, and while in Germany on a visit was heard by the impresario of the opera house, who was so charmed with her voice that she was immediately engaged. He spoke particularly on her fine voice placement. Despite the fact that she had a free scholarship at the Peabody Institute, Miss Pielke gives all due credit to Mr. Margolies. She is still very young and has a charming personality and beautiful appearance.

Another artist-pupil, Rino Oldrati, principal tenor of the San Carlo Opera in Naples, has been studying the past two summers here with Mr. Margolies and recently left for Los Angeles for a number of concerts. He sang Samson fourteen times with great success at the San Carlo Opera.

Mr. Margolies is teaching Mondays, Wednesdays and Fridays during the summer at his Metropolitan Opera House studios, devoting the rest of the time to recreation on Staten Island.

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VOX HOWLER LEARNS TO SING

(Continued from page 6)

and I will try to put you right." Vox Howler sang as best he could and the sensible and intelligent teacher told him that a few months of careful practice would put right and begin to develop the voice nature had given him, such as it was, but that no teacher could supply what nature had refused to put into his throat. "If your voice is good enough to express your personality, as the saying is, and if your personality is that of a man of culture, imagination, fine feeling, you will give pleasure as a singer. But the finest natural voice will not carry you very far if you are an uncouth, stupid, dissipated man."

Vox Howler was so much pleased with this kind of teaching that he gave up his hobby as a statistician and left unfinished his task of counting and enumerating the various vocal methods of the world. He decided to accept Rossini's division of all music into two kinds, the good and the bad, as the easiest way to classify vocal methods. So far, so good. But who is going to help the vocal student to select the good from the bad teacher? The old problem remains unsolved.

Vox Howler was so well satisfied with his teacher that he would listen to no other vocal specialist of any descrip-

tion. One day an exponent of natural methods approached him. "I should like to explain to you, Mr. Howler, the system I have compiled from watching the vocal methods of natural animals, such as cats and dogs. We men, for instance, are cursed with too much intellect. We analyze, and reason, and think, and lose the genuine natural methods of voice production by letting our brains interfere with our production. For example, last night I watched a tomcat serenading a female cat from the top of the garden wall. He drew back his lips till all his front teeth were bare. I could see them gleaming in the moonlight. There, said I, is the true and natural method of producing tones that carry. Why, you could hear that tomcat's tones three streets away at least! Now, to my mind it is certain that the uncovering of the front teeth did the trick. The natural method of making your voice carry is to uncover your teeth. There you are. Nothing is simpler. Now, for deep, sustained, full tones, you have only to watch a dog howl. He holds his head well up, so that the throat is almost in a line with the chest. Try it and see. You will be surprised at the tone you get with that natural position."

"Sir," replied Vox Howler after the manner of Dr. Johnson, "Did you ever observe closely the vocal methods of the full-eared animal that exclaims Hee Haw when it stands in need of a bunch of carrots?"

"If you mean a donkey, I must say that I have not studied his vocal methods," replied the natural methodist.

"Well," continued Vox Howler, "I advise you to stand in front of a mirror and talk to yourself. Good day!"

Activities of Henry F. Seibert

Henry F. Seibert, concert organist, ended his fourth season in New York with a recital at the Philadelphia Exposition, July 3. He played sixty recitals last season. Three trips were made to Florida, where he gave a series of recitals in Gainesville, three in St. Petersburg, three in Lake Worth, two in Fort Lauderdale, one each in Miami, Sanford and Winter Park. Other recitals were played in Washington, Baltimore, Philadelphia, Wilmington, Buffalo, New York City, Reading, Wilkes-Barre, Williamsport, Freeport, Gettysburg, Portsmouth, East Stroudsburg, Petersburg, Fort Washington, Lock Haven, Jersey Shore, Bloomsburg, Ridgway, and Macon, Georgia. Two recitals were given in a number of the above cities. Informal recitals were played throughout the season at Town Hall, New York. In addition to the regular and special work at Holy Trinity Lutheran Church, New York, Mr. Seibert played the Holy Week services of the United Lutheran Church; a recital preceded each service, which was broadcast.

During the summer Mr. Seibert is teaching a class of pupils from New York and out of the city. He has an Estey Studio organ on which at least four hours each day are spent in preparation for next season's work. He has already made a number of bookings for next season. Mr. Seibert plans to spend some time at the seashore with his family.

George Brandt to Sing with Miura

George Brandt, American lyric tenor, will appear as Yasui, the Monk, in the new Japanese opera, Namiko San,



ROBERT POLLAK,
prominent violinist and instructor of Vienna. (From a drawing by Charles A. Buchel.)

sung in English, in which Tamaki Miura sings the title role. Mr. Brandt has been engaged by Frank T. Kintzing, managing director of the Manhattan Opera Company, for its cross-country tour this coming season, and will also be heard in the role of Pinkerton in Madame Butterfly, in both of which operas Mme. Miura will appear entour.

Gunster Well Received

SAN MARCOS, TEX.—Frederick Gunster, tenor, sang the second of his summer engagements at the State Teachers' College here on July 7, and delighted a big audience with his versatile interpretations of classics, dialect, and folk songs. He had the able assistance of John Fox at the piano, who was also warmly received after his solos. Mr. Gunster left here for Lafayette, La., for his next engagement.

Althouse to Sing in Buffalo

Paul Althouse will fulfill two concert engagements in Buffalo, at the American Artists' Club and the Buffalo Athletic Club, on November 19 and 20 respectively.

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